# MUSIC:
# ITS FORM, FUNCTION AND VALUE

*by*
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DEDICATED TO

*His Holiness*
SRIMATSWĀMI GAMBHIRĀNANDA MAHĀRAJ,
*the Vice-President of the Ramakrishna*
*Math and Mission, Belur,*
*With deep respect and regard*

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# PREFACE

*Music: its Form, Function and Value* is an outcome of the three lectures, delivered at the Banaras Hindu University, Varanasi, Uttar Pradesh. Now those lectures have sufficiently been elaborated and enriched by addition of a new chapter and new materials and by Appendices.

Indian music is a systematic and methodical subject. So in order to explore the materials and facts of music, based absolutely on historical records and findings, we should know the process of study of music as well as the scientific and historical method of enquiry into music or musical subject, which can be said to be the research-work on music and musicology.

It is needless to mention that method of study of music and method of research-work in music convey the same idea. The field of study of music is vast, and it requires a spirit of love and care. We find today a growing taste and burning thirst for knowledge of acquiring records and genuine history of music as well as real meaning and value of learning the art of music. There are many materials of music which are yet unexplored, and there are many Sanskrit treatises on music which are yet unpublished. But many of the books on music are available now and many of the treasures on music are laid down in those books. It is true that practical lessons on music are more valuable than theoretical knowledge, but yet *shāstras* are essential to unfold the mystery of *sādhanā*. So we all the time admit that theory and practice—*shāstra* and *sādhanā* should go side by side to complete the field of knowledge of music. We know that India was invaded by many foreign nations, and so fusions of culture and art were made possible for intercourse and interchange of many ideas and matters. Indian music was some times influenced by the Arabian and Persian music, and similarly musical arts of Arabia and Persia were influenced by Indian music. It was possible especially in the time of the Emperor Aśoka. During his time religious Buddhist missionaries were sent all over the Western countries, and there was an interchange of art, education and culture. There were trade routes between India and

other foreign countries, and passages were open both in seas and land. And from those routes of trade and commerce, many of the materials of art, culture and religion also intermixed both in the Eastern and the Western countries. Swāmi Abhedānanda, Mr. Garrett and Dr. S. Radhakrishnan have mentioned about those fusions of art, culture and religion in their books, *India and Her People*, *Legacy of India* and *Eastern Religion and Western Thought*. It is the tendency of the human society to imitate or to imbibe newer thoughts and ideas from the neighbouring peoples. Materials of music were also interchanged in different periods and history of all nations give evidence of it. So the research workers should be well-equipped with historical knowledge. Histories of different periods substantially supply us genuine records of culture and evolution of materials of music as well as their different forms and methods of culture.

Besides, there are many problems in both Indian and Western music. In this book, many of the salient features and controversial subjects of music have been critically discussed with textual references. Chapter 3, i.e. Function of Music and two Appendices have newly been written for this book. The fourth Chapter dealing with Value of Music has formed an important part of this book, and this discussion on Value has been made purely from the aesthetic aspect of music which informs us about the central or essential aspect of music. It has been concluded that without real appreciation of value, i.e., aesthetic and emotional aspects of music, the mysteries of art of music will not be revealed to either the artistes or the listeners. The practice of musical art and education fails to serve any purpose for want of proper knowledge of value of music, and this value lies in the proper appreciation and application of aesthetic part of music as has been said before. This aesthetic part of music actually supplies the real essence of music. But often we amiss this essential part of music, in consequence of which creation as well as real appreciation of art of music become fruitless. Music is recognised as the best and greatest art. It is best and greatest because of its aesthetic aspect which brings the sincere and intuitive artistes and the attentive listeners in close touch with the Nāda-Brahman, the undivided divine aspect of Sat-Chit-Ānanda. The Nāda-Brahman has been beautifully discussed by Patañjali, Bhatrihari and others in their books, *Mahābhāṣya*, *Vākyapadīya*,



etc. Maṇḍan-mishra, Nāgesha-bhatta and others have elaborated the theory of *Sphota* and especially Bhatrihari and Nāgesha-bhatta have proved that Sphota is no other than Shabda-Brahman, i.e., the Supreme Principle in the form of Word, or Speech (*Shabda*). The Christian Bible has also admitted that Word existed before creation or manifestation of the world. Swāmi Abhedānanda has thrown light on Word or Cross in ancient India and other countries. The *Māṇḍukya Upanishad* has explained the true significance of Sphota, which exists in the form of *Praṇava* or Oṁkāra. Patañjali has designated this *Praṇava* as the discloser or pointer of the indeterminate Brahman. In music, this *Praṇava* has been adopted as a symbol of Sphota, or the Shabda-Brahman. Gauḍapāda in his *Kārikās* on the *Māṇḍukya Upanishad* has elaborated the Oṁkāra with its *mātrās* and *pādas*, and he has said that *mātrāless* (*a-mātrā*) *Turīya* or Transcendental Brahman is the prime soul and value of all things of the world. Music admits the Shabda-Brahman as its prime principle, but, at last it goes beyond the Shabda-Brahman and rests on the limitless and boundless prime consciousness which is known as Sat-Chit-Ānanda. The final form Ānanda or Supreme Bliss is the fulfilment of Sat and Chit—Existence and Consciousness. The *Upanishad* says from Ānanda or Supreme Bliss evolved this manifested universe, everything of the universe rest on Ānanda, and at last dissolve in Ānanda.

This Ānanda is a birthless and deathless immortal Existence, which is the ideal of all mortal beings, and music is the surest means to take all to the divine Temple of that immortal all-blissful Existence, and so music is the great art that informs us of that precious value. Therefore music is the best medium or means which should be adopted, nurtured and nourished with care, and should be followed with concentrated attention and effort, so as to reach the goal of life.

In this connection, I owe my sense of gratitude to Dr. Shrimali, the former Minister of Education, Government of India, and the former Vice-Chancellor of the Banaras Hindu University, Varanasi (U.P.) for whose inspiration I delivered the lectures on *Music: its Form, Function and Value* in his University on the 24th, 25th and 26th April, 1974. I also offer my thanks to Dr. (Miss) Premlata Sharma, the Dean and able Guide to the Research students on Music in the Banaras Hindu University. I

offer also my thanks to Shri Jyotish Bhattacharyya, the Head of the Department of Fine Arts in the Banaras Hindu University.

In this connection, I offer my loving thanks to Swāmi Paramātmānanda Mahāraj of the Rāmakrishna Vedānta Math, Calcutta, for carefully typing and preparing the manuscript of this book. I express my thanks to Shri Davashis Hore for preparing the Index for this book. Besides, I offer my sense of gratitude to Principal Dipti Bushan Dutta and Śrimati Arunā Dutta for taking deep interest in the publication of this book. Next I offer my thanks to Swāmi Praṇaveshānanda Mahāraj and Swāmi Buddhātmānanda Mahāraj for encouraging me to prepare and publish this book.

I shall consider my attempt fruitful if this book is appreciated by the lovers of music.

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# INTRODUCTION

The compass of Indian music is large and vast, and it includes all the types and forms of both vocal and instrumental music, dance and drumming (*nṛtta* and *vādya*). Indian music is considered as a fine art for its finer taste and feeling. Besides, it helps to create emotive feeling and intuitive perception of the artistes and audiences. Indian music is foremost and finest among other fine arts, architecture, sculpture, and painting. Drama, poetry and other arts also create emotion and pleasure, but art of music surpasses them all for its direct charming and soothing qualities. The German philosopher Hegel has beautifully described the characteristic of Western music, and after comparing music with architecture, sculpture, painting, and poetry, he has admitted the superiority of music in his book, *Hegel's Aesthetics*, II (Oxford, 1975).

Hegel says: "What music claims as its own is the depth of a person's inner life as such, it is the art of the soul and is directly addressed to the soul. Painting too, for example, as we saw, can also express the inner life and movement, the moods and passions, of the heart, the situations. conflicts, and destinies of the soul, but it does so in faces and figures and what confronts us is pictures consists of objective appearances from which the perceiving and inner self remains distinct. No matter how far we plunge or immerse ourselves in the subject-matter, in a situation, a character, the forms of a statue or a picture, no matter how much we may admire such a work of art, may be taken out of ourselves by it, may be satisfied by it—it is all in vain, these works of art are and remain independently persistent objects and our relation to them can never get beyond a vision of them. But in music this distinction disappears. Its content is what is subjective in itself, and its expression likewise does not produce an object persisting in space but shows through its free unstable soaring that it is a communication which, instead of having stability on its own account, is carried by the inner subjective life, and is to exist for that life alone. Hence the note is an expression and something external, but an expression which, pre-

cisely because it is something external is made to vanish again forthwith. The ear has scarcely grasped it before it is mute, the impression to be made here is at once made within, the notes re-echo only in the depths of the soul which is gripped and moved in its subjective consciousness.

"This object free inwardness in respect of music's content and mode of expression constitutes its formal aspect. It does have a content too but not in the sense that the visual arts and poetry have one, for what it lacks is giving to itself an objective configuration whether in the forms of actual external phenomena or in the objectivity of spiritual views and ideas."

As for the course we intend to follow in our further discussions, we have:

(1) to bring out more specifically the general character of music and its effect, in distinction from the other arts, in respect both of its material and of the form which the spiritual content assumes.

(2) Next we must explain the particular differences in which the musical notes and their figurations are developed and mediated, in respect of their temporal duration and the qualitative differences in their real resonance.

(3) Finally, music acquires a relation to the content it expresses in that, either it is associated as an accompaniment with feelings, ideas, and thought already expressed on their own account in words, or launches out freely within its own domain in unfettered independence.

Regarding the character of music in general, he says: "The essential points of importance in relation to music in general may be brought before our consideration in the following order:

(a) We have to compare music with the visual arts on the one hand and with poetry on the other.

(b) Next, therefore, we must expound the manner in which music can apprehend a subject-matter and portray it.

(c) In the light of this manner of treatment we can explain more specifically the special effect which music, in distinction from the other arts, produces on our minds."

Hegel says that in respect, music in distinction from the other arts, lies to near the essence of that formal freedom of the inner life to be denied the right of turning more or less away above the content, above what is given.



"In poetry, the sound as such is not elicited from various instruments invented by art and richly modified artistically, but the articulate tone of the human organ of speech is degraded to being a mere token of a word and acquires therefore only the value of being an indication, meaningless in itself, of ideas."

"If we look at the difference between the poetic and the musical use of sound, 'music does not make sound subservient to speech but takes sound independently as its medium so that sound just as sound, is treated as an end in itself. The realm of sound, as I have indicated already, has a relation to the heart and a harmony with its spiritual emotions, but it gets no further than an always vague sympathy, although in their respect a musical composition, so long as it has sprung from the heart itself and is penetrated by a richness of soul and feeling, may even so be amply impressive."

Regarding effect of music in general, Hegel says: "From this trend of music we can derive the power with which it works especially on the heart as such, for the heart neither proceeds to intellectual considerations nor distracts our conscious attention to separate points of view, but is accustomed to live in deep feeling and its undisclosed depth. For it is precisely this sphere of inner sensibility, abstract self-comprehension, which music takes for its own and therefore brings movement into the seat of inner changes, into the heart and mind as this simple concentrated centre of the whole of human life.

"(a) Sculpture in particular gives to its works of art an entirely self-subsistent existence, a self-enclosed objectivity alike in content and in external appearance. Its content is the individually animated but independently self-reposing substance of the spirit, while its form is a three-dimensional figure. For this reason, by being a perceptible object, a sculpture has the maximum of independence. As we have already seen in considering painting (pp. 805-6), a picture comes into a closer relation with the spectator, partly on account of the inherently more subjective content which it portrays, partly because of the pure appearance of reality which it provides, and it proves therefore that it is not meant to be something independent on its own account, but on the contrary to be something essentially for apprehension by the person who has both vision and feeling. Yet, confronted by a picture, we are still left with a more independent

freedom, since in its case we always have to do with an object present externally which comes to us only through our vision and only thereby affects our feeling and ideas. Consequently the spectator can look at a picture from this angle or that, notice this or that about it, analyse the whole (because it stays in front of him), make all sorts of reflections about it, and in this way preserve complete freedom for his own independent consideration of it.

(b) A piece of music, on the other hand, does also proceed, like any work of art, to a beginning of the distinction between subjective enjoyment and the objective work, because in its notes as they actually sound it acquires a perceptible existence different from inner appreciation, but, for one thing, this contrast is not intensified, as it is in visual art, into a permanent external in space and the perceptibility of an object existing independently, but conversely volatilizes its real or objective existence into an immediate temporal disappearance, for another thing, unlike poetry, music does not separate its external medium from its spiritual content. In poetry the idea is more independent of the sound of the language, and it is further separated from this external expression than is the case in the other arts, and it is developed in a special course of images mentally and imaginatively formed as such. It is true that it might be objected that music, as I have said previously, may conversely free its notes from its content and so give them independence, but this liberation is not really compatible with art."

In fact, Hegel has discussed about Western music, but his views and broad principles are undoubtedly applicable to both Western music and Indian music. While discussing about Indian music and its nature. Rai Bahadur Bisan Swarup has rightly said that a music artist has a more difficult task to perform than the other artists, sculptors, painters, poets and architects, because, while the latter present their work to the people in a tangible shape with feelings expressed, the musician has to do more than that as he stimulates the imagination of his audience and thereby engenders in them those feelings, to make himself and his art to be understood.

The scientific treatment of music, as a subject distinct from poetry, enables the artists to compose suitable combinations, a variety of tones and tunes, some to express particular feelings



and stimulate particular emotions, i.e., emotional sentiments, some for devotional purposes, some for soothing the heart and brain and pleasing the ear, and so on. A good and accomplished musician can sing any song in any of the tunes or melodies, and can select his tunes or melodies, for his songs to suit the particular occasion or the time of the day. This is a great advantage for him to make his music effective and loving.[1]

We have discussed before that music surpasses other fine arts in its quality and appeal, and it is a fact that the art of music has to exert much more for being effective than other arts. Poetry is possessed of words and suitable phrases by which the poet can express his poetry with adequate emotive feeling, but, in the case of music, it means evolving of principles by carefully considering the effect of each note as well as combination of notes. Many of the emotive feelings are practically expressible by variations in tone of the voice, but those are difficult to catch the mind, or to express feeling in the mind at large.

Music is a suitable medium for creating and appreciating beauty. "Beauty was the vital principle," says Kakasu Okakura, "that pervaded the universe—sparkling in the light of the stars, in the glow of the flowers, in the motion of a passing cloud, or the movements of the flowing water. The great World-Soul permeated men and nature alike, and by contemplation of the world life expanded before us, in the wonderful phenomena of existence, might be found the mirror in which the artistic mind could reflect itself." Music is recognised as the pure mirror, on which the reflection of the World-soul can be seen, and from the reflection we can gradually catch the flow of the real all-pervading soul with the help of concentration and meditation, and we believe that the Indian artists can witness the self-effulgent light of music, saturated with the all-blissful and all-loving presence of the Beautiful. Music of India is living and loving, and if it is sincerely nourished and cultured, the artistes and the lovers of music can easily realize its surpassing grandeur and sublimity.

Music is an Art and Beauty in itself, because music is creative, and it creates the permanent luminosity of joy and happiness in the heart of the peoples, and when the luminosity manifests

[1]vide *Theory of Indian Music* (Agra, 1933).

its exquisite lustre, which belongs to grand Nature, in the innermost cave of the heart, he realizes it and appreciates it whole-heartedly, and this appreciation gives him *ānandam* and *jñānam* that reside in him, and he appreciates them means he discovers them within himself.

Mr. E.B. Mavell says in his beautiful book, *The Ideals of Indian Art* (1920): "The poet, priests and chieftains who composed the Vedic hymns and expressed their communion with the Nature spirits in such beautiful imagery, were great artists who gave to India monuments more durable than bronze, and already in this Vedic period, centuries before Hellenic culture, began to exert its influence upon Asia, India had conceived the whole philosophy of her art. It was the Vedic poets who first proclaimed the identity of the soul of man with the Soul of Nature, and laid claim to direct inspiration from God."

This ideal of communion of the individual soul with the universal Soul is essential in the art of music. The artists who culture and reproduce music, culture first the skelital form of music, devoid of flesh and blood and life. The intuitive master artists are of the opinion that though we know that music is an art and beauty, yet for want of proper knowledge of the process of infusion of life into the skeliton of music, made up of tones, tunes, and other music materials, general artists are not successful in getting the divine blessings of Devī Sarasvatī, the presiding Deity of the art of music. So we should know the proper value of music, and then we should proceed to culture music for our soul's satisfaction and soul's emancipation.

Mr. Havell says: "Beauty, says the Indian philosopher, is subjective, not objective. It is not inherent in form or matter, it belongs only on spirit and can only be apprehended by spiritual vision." Further he says: "The true aim of the artist is not to extract beauty from nature but to reveal the life within life, the Noumenon within phenomenon, the Reality within unreality, and the Soul within matter. When that is revealed, beauty reveals itself. So all nature is beautiful for us, if only we can realize the divine idea within it."

So it is true that artists of the art of music should depend upon the spiritual vision only, and not upon the appearance of objects, perceived by the senses, which are all mad for getting pleasures from *śabda, sparśa, rūpa, rasa, gandha*. The *Upani-*



*shad* says that the senses after running outside, are devoid of seeing the greatness of the *Antarātmā*, the World-Soul. The artists of music should therefore, think about it, as Indian music is the product of the soil of sacred India. India is the land of spirituality, and all her materials are surcharged with the atmosphere of spirituality. We should also think that we are culturing and nourishing Indian music and that means India's spirituality, and so we should realize the true significance of Indian music, and thus we shall spiritualize the art of music.

Mr. Havell has said in this connection: "Indian art is not concerned with the conscious striving after beauty as a thing worthy to be sought after for its own sake, its main endeavour is always directed towards the realization of an idea, reaching through the limits to the infinite convinced always that, through the constant effort to express the spiritual origin of all earthly beauty, the human mind will take in more and more of the perfect beauty of the Divinity."

Sri Kr'shna has said in the *Gitā*: '*tani sarvāni saṁyamya yukta āsīta matpara*,' i e. after controlling the mind and the senses let us concentrate our mind in Him (the Ātman). So it is the divine message of the *Gītā* that mind is the means to get peace and tranquillity in us, and peace and tranquil happiness is the be-all and end-all of all human beings. So the *Gītā* says: '*prasāde sarva duhkhānāma hanirasyopajāyate*,' i.e. when the mind is balanced and controlled (purified), men get *prasāda* or the concentrated mind by which he overcomes all the phenomenal pleasure and pain. And the well balanced mind as well as the discriminative power of the mind bring permanent solace and peace, which make an ordinary man, the perfect man, nay, the God-man. Music is a great means to control the mind, and music assures the sincere artistes to get peace and eternal happiness.

implement = strumento

Chapter 1

# A STUDY OF MUSIC

Music is divided into two, theory and practice, as we find in the domain of learning or education two divisions—*shāstra* and *sādhanā*. Though practice or *sādhanā* plays an important part in music-culture, yet theory or *shāstra* is necessary for knowing the means and method, so as to make practice or *sādhanā* of music complete. Practice is essential for realizing the value, and theory is necessary for directing the practice in its right way.

*Theory of Music*

What is theory of music? Does it signify the grammatical aspect only? Is it superior to practice, or complementary to practice? Theory may be called a *speculative* thought which gives exposition, and collects the principles of music. It is like the implement for knowing and working, and thus helps education of music to reach the goal, which is no other than realization of the sublime value or Ideal. Really theory is complementary to practice and, therefore, theory of music is concerned with ways and means i.e. laws and principles of music to direct music for getting the fruition of practice.

Theory of music comprises with the aspects of *grammar*, *history*, *science*, *acoustics* or *physics*, *iconography*, *psychology*, *aesthetics* and *philosophy*, which complete real definition of music. (1) *Grammar* determines the laws and principles of tone, tune or melody, time-measure, rhythm, tempo, etc. (2) *History* traces different layers of evolution of different materials of music that cover the whole range of time, and thus gives the idea of different characteristics and temperaments of musical forms and manifestations in different ages. (3) *Acoustics* or *physics* of music makes preliminary survey of the nature of variations and its relationship to music. It determines the nature of voice and sound-

waves and their characteristics, harmony and scales, simple harmonic motion, frequency and pitch, amplitude and loudness, vibrations of the forms of tone and tone-quality, tuning process, resonance, velocity of sound in air, wave-length and other materials pertaining to vocal music and musical instruments. (4) *Iconography* determines evolution and nature of *icons* or images of different *rāgas* and *rāgiṇīs*, so that they can make themselves to be infused with emotive value, and are visible in the mental spheres of the artistes and of the listeners. (5) *Psychology* determines mental preparation and attitude of the artistes who create forms or structures of *rāgas* and *rāgiṇīs*, and thus helps to infuse vital energy and life into them. Psychology plays an important role in the field of music. In the language of Prof. Carl Seashore it can correctly be said that "psychology aims to describe and explain musical experience and musical behaviour; it investigates the nature of musical talent; it analyses the sensory responses to music; it traces the human drives, which we use to call instincts and impulses that crave music and find their outlet in music; it examines feeling, emotion, and musical thought-processes, both functionally; and structurally; it traces the development of the musical mind from infancy through maturation and training." (6) *Aesthetics* is an important element in music, which creates emotional sentiments and moods in different tones and tunes. The *Nāradīshikṣā* has definitely determined the emotional units which are generated from the five causal microtones, and those causal microtones give rise to twentytwo developed microtones and their respective units of emotion or emotional sentiments. Aesthetics determines the mental attitude of the artistes who create the model forms of *rāgas* and *rāgiṇīs*, and thus helps to evolve different contemplative forms of *rāga* and *rāgiṇī*. (7) *Philosophy* of music like many other high branches of knowledge, says Dr. William Pole, claims attention rather on intellectual than on utilitarian grounds. The aim as well as work of philosophy is to go into the core of all things and to bring the solution of them. The Indian philosophers' view is very clear in this respect. They say that philosophy of music determines the real form and essence of music. It finds out the nature of the basic sound, Nanda, on which rests the whole structure of music. Besides, philosophy determines the supreme value of music, helps the musicians and the listeners to ascertain the real aim and object of music, and



leads them to eternal and tranquil peace and happiness.

*Definition of Music*

The Oxford Dictionary aptly defines music as an art of combining sounds with a view to beauty form and expression of emotion. Emotion and will are the driving forces which create inspiration, knowledge, and beauty of music.

The word 'music' is defined by the authors of the 13th-14th century: 'gitaṃ vādyaṃ tathā nrittāṃ trayaṃ saṅgītamuchyate,' i.e. *saṅgitaṃ* or music is the combination of the arts of singing, drumming and dancing. The word signifies now a different meaning. The Greeks applied it to an art which was a composite of poetry, dancing, acting, and musical sound. In India, we find the definition of music as the combination of vocal song or *gīta*, drumming or *vādya* and dancing or *nritya*, though this definition has now been reformed, and is concentrated to singing and drumming—*gīta* and *vādya* only.

The celebrated commentator, Kallinath of the 15th-16th century has defined the word '*saṅgītam*' with its true significance. He says that the word *gīta* means *saṅgītam*, as 'saṅgītaśatodena lokāprasiddha gītasyaiva granthā-pādyataṃ pratiyate,' i.e. *gīta* is constituted out of smooth, sweet and soothing sounds, being impregnated with emotional units, and that is why *gīta* is known as *saṅgīta*. But the intention of Śāraṅgadeva, the author of the *Saṅgīta-Ratnākara*, is to define music as the combination of three fine arts, singing, drumming, and dancing, as one art is complementary and helpful to other arts. The commentator, Singhabhupāla and Rānā Kumbha have supported the views of the author and of the commentator, Kallinath. Similarly, the significance along with the root-meaning of the word *rāgaḥ* is that which *tinges* with its impression the minds of men and all living animals—'raṅjayate iti rāgah.' A *rāga* is constituted out of the combination of tones which are no other than the tonal units, impregnated with aesthetic sentiments. So, when a *rāga* is manifested outside in the external world, it creates sweet and soothing vibrations, which means it creates impressions, and those impressions tinge the mind, and the mind is then colourful and tuneful.

In defining music, many theories and views have been forwarded to substantiate the comprehensive meaning of music. Prof.

Theodore Fenney says that the Spenserian theory is to the effect that the vocal music and, in consequence, all music, is an *idealization* of the natural language of passion. According to this theory, music is an extension of the primitive desire to communicate, and, consequently, its whole artistic function is related to the communication of the human emotions and passions. On the other hand, Prof. Wallaschek advances in his book, *Primitive Music*, the theory that the original musical impulse was purely aesthetic, growing out of the rhythmic impulse, and, consequently, instrumental music precedes vocal music, and the whole artistic function of music is the satisfaction of a purely aesthetic need. Dr. Seashore has discussed this problem in his *Psychology of Music* in a very beautiful manner.

*Primitive Music*

The origin of primitive music owes its inspiration from primitive religion and social custom of the primitive men. Dr. Hopkin is of the opinion that to early man all substance is the same, neither material nor immaterial. The most primitive savages did not regard the two as separate. All matter is sentiment and has mentality; all spirits are analogous to the minds of men, i.e. encased in body. So a savage man used to worship anything on earth, including himself, stones, hills, flowers, trees, streams, wells, and animals. He began to worship, everything he could think of beneath the earth, metals, canes, serpents and under-world ghosts. Finally, he worshipped everything between earth and heaven, and everything in the heaven's above, mist, wind, cloud, rainbow, stars, moon, sun, the sky itself, though only in part he worshipped the spirits of all these objects. The savages worshipped with the offerings of their plain songs, clapping hands and beating crude drums. Dance also evolved and accompanied the rhythm of the songs and the beating of the drums. The primitive men were fully conscious of the simple festivals and ceremonies which were performed by them as the sign of welfare of their community. And it is quite true that every religion is a product of human evolution and is conditioned by social environment, and this factor was also predominent even in the most primitive society. The primitive men had belief in the worldly objects, along with the otherworldly things, but their idea of the otherworldly or heavenly things was confined only to the spirits of the



stones, hills and plants. They had also belief in the spirits of their departed forefathers and ancestors, and so different kinds of unpoetical plain songs evolved to suit their taste and purpose.

While dealing with the musical search of the primitive people, the greatest scientist, Prof. Alfred Einstein says that the first beginnings of music lie even deeper in historical obscurity than these of speech, the relics of which are very much older. Prof. Einstein is of the opinion that the primitive man perceived the musical sound, as it originated in the beating of a hollow object, or of something like that. The mere sound of that object excited the primitive man to the pitch of intoxication. From then he discovered the power of rhythm, which inflamed and ordered the ritual or magical dance. Prof. Einstein conjectures that natural science has tried to discover a pre-human origin for music in the song of bird, and the comparative musicology, which deals with the prehistoric development of music, has admitted that primitive man may have been attracted by bird-song in the first place and have continued to use it as a model for imitation. This statement is supported by Mr. Hambly, while he says that the primitive peoples used to live in the jungles surrounded by wild animals, and their vocal efforts naturally originated in imitation of the movements of the wild animals, and so their dance and music were generally of very crude and wild nature. Their songs were generally meant for the fertility of the soil and crops, for invoking the spirit-gods and also for curing the diseases. The nodding of their heads and clapping of the hands and moving of the legs, gave rise to the sense of rhythm in crude form, and their clapping of the palms of the hands gave rise to the idea of rhythmic beatings of *mātrās*, which is known as tala. The word, *tāla* has evolved from the root *tāla* (*Karatāla*). The drums, along with the clapping of the hands, used to accompany the simple songs of the aboriginal tribes in the primitive period. While explaining primitive tribal music and dancing in the Southern Sudan, Dr. Tucker has mentioned about singing and dancing with the beatings of the drums. He says: "Among the Pojulu, they are inclined to spring up and down... and sometimes stand their hands to the rhythm of the drums." Therefore, music of the primitive time must not be neglected, because it supplies various materials of music, which help us to trace the historical link among the consecutive periods, though they are very scanty

and gross and undeveloped in form.

This fact reminds us the verse of the Rigveda-pratishakhya which runs thus:

*'Chāṣastu vadate mātrām dvimātrām vāyaso'bravit*
*Śikhi trimātro vijñeya eṣa mātrā-parigrahaḥ.'*

This verse supplies the information of the *mātrās* or meters, and their measuring units, together with intensity of the pitches and their values. The ancient Indian musicologists also observed the nature of the calls *i.e.* sounds of the birds and other animals, and that keen observation inspired their will-to-create songs and different beatings and their spaces which gave rise to senses of rhythm and tempo—*tāla* and *laya*. Though this verse of the *Rigveda-prātiśhākhya* was composed in the advanced stage of Indian culture, yet it suggests even to this day that the ancient peoples, whether primitive or prehistoric, used to observe and imitate the sounds of different birds and animals to make the art of music significant, meaningful, and effective.

*Mythological Interpretation*

Besides scientific meaning, mythological interpretations also came into being, regarding origin of music, both in India and in Greece. The ancient Indians conceived the idea of twin gods, Śiva and Pārvatī, or Nārāyaṇa and Lakshmi, *i.e. Purusha* and *Prakriti*, under the influence of Tantricism and Vaishnivism, and side by side philosophical ideas of music evolved from them. The musical history of Greece, as the Greeks related it, was a story of invention of instruments and of music by the supernatural powers or deities and the mighty heroes. The ancient Indians and the Greeks found it necessary to ascribe poetically the credit of their musical evolution to the gods, or to the power of the supernatural beings. The Epics of Homer, or the Odes of Pinder, were connected with the origin of the Greek and the Western music, as they were never recited except to music. One account relates that Pythagoras scientifically investigated the origin of music, and concentrated it to the sounds which can be produced with the striking of different sizes of hammers and anvils. Some of the Greek and Western historians describe minutely a monochord, a long stretched over sound-



box and the use of a movable bridge. Though not the same, yet, to some extent, similar attempt was made by Muni Bharata of the *Nātyaśāstra* in the 3rd century BC to 2nd century AD, with the help of two *Veeṇās*, shifting and non-shifting—*chala* and *achala*, and discovered like Pythagoras some tone-relations, pitch-values, and ratios between the notes of the octave:

*'Veeṇaikā'tra dhruvā bhavet|*
*Chalaveeṇā dvitiyā tu||'*

In ancient Greece, the musicians and the musicologists and also the philosophers used to believe that music exists eternally in the etherial space in the form of vibrations of the cosmic energy. The ancient musicians and the musicologists of India similarly believed that real music exists in the depth of the subconscious mind, in the form of Divine energy, Kundalini in an unmanifested form, and when it is manifested, it is transformed into tones and tunes, tinged with the colour of aesthetic sentiments and moods.

*Origin of Music*

The Tantra literature as well as the treatises on music have related the philosophical idea of evolution of tones and tunes, *i.e.* of music. Śāraṅgadeva says:

*'Chaitanyaṃ sarva-bhūtānām vivritam jagadātmanā|*
*Nāda-bhrahma tadānanda-madvitiyamupāsmahe||*
*Nakāraṃ prāṇa-nāmānaṁ d-kāra-manalaṃ viduh|*
*Jātaḥ prāṇagni-saṃyogāttena nādau'-abhidhīyate||'*

The real form of sound is Divine consciousness, and this unmanifested consciousness is divided into two prime principles, Śiva and Śakti. The causal seeds of all beings and all materials lie in the womb of Śakti or Prakriti, and the manifestation of the gross universe emits from those principles. The *prāṇa* is the vital air and *anala* is the fire which is the will-to-create, and there happens a friction between the vital air and the fire or will-to-manifest, and that means energy creates a stress *(abhighāta)* for manifestation of the *Nāda* or causal sound and that

is the base or matrix of the whole structure of music. The *Yoga-vāśiṣtha-Rāmāyaṇa* says that everything in the world is the product of the mind or will. In the *Upanishad*, the mind has been conceived as the *Hiraṇyagarbha* or *Prajāpati*. The *Gauḍa-pāda-Kārikā* and the *Aṣṭāvakra-Saṁhitā* subscribe the same view. So we can conclude that all things, including music, evolved from the mind or will. Will vibrates and this vibration gives rise to gross objects.

Everything has been evolved first in the causal unmanifested form, and then in the manifested form. The form remains the same, but its degrees of manifestation differ, and this difference brings the idea of *change*, *i.e.* creation or projection. The musical treatises of India admit this theory of evolution. They say that music evolves first in an *avyakta* or unmanifested form, and then in a *vyakta* or manifested form, which is known either as noise, or as sweet music.

### *Sound is the Norm of Music*

The word 'sound,' says Dr. Barton, is commonly used in two different senses: (1) to denote the sensation, perceived by means of the ear, when the auditory nerves are stimulated or excited; and (2) to denote the *external physical disturbance* which, under ordinary conditions, suitably excites the auditory nerves. Now, to produce sound, *firstly*, we need some medium to receive and transmit the vibratory motion; *secondly*, it is imperative that the parts of the body in vibratory motion should have such shape, size, and motion, as to cause a disturbance to advance through the air, and *thirdly*, our mind enables us to perceive the sensation of sound.

Sound is mainly divided into two, noise and music *i.e.* musical sound. Noise is characterised by irregularity or suddenness, whereas *musical* sound by its comparatively smooth and even flow. Dr. Alexander Wood says that musical sounds are those which are smooth, regular, pleasant, and of definite pitch, and noises or unmusical sounds are rough, irregular, unpleasant, and of no definite pitch. The source of a musical tone is always some 'system' in vibration. These vibrations communicate themselves to the air in contact with the vibrating system, and this to-and-fro vibration is communicated through the air from the source to the ear of the listeners. Therefore, says Dr. Wood, we



have thus three principal aspects of the musical tone to consider: (1) the vibration of the source, (2) the transmission through the medium, and (3) the reception by the hearer.

Many theories have been adduced or forwarded to account for the production of the sound as well as of the human voice. The human voice is the product of a main wave, modulated by a number of subsidiary waves. The main wave takes form immediately in front of the vocal cords of the larynx, and is due to the vortices or rotating cores of pressure air, which issue from the vibrant air.

Now, how do the vortices produce sound? The air in the throat is stagnant, until disturbed by the jets of pressure air from the lungs. The vibrating cords, opening and closing in alternate sequence, inject vortices into the restricted passage of the throat immediately above, which corresponds to the mouth-piece-tube of the brass instrument. However, it must be understood that the sound, musical or non-musical, is ultimately reflected into the mouth and is transmitted as a progression of spherical waves into outer space.

### *Science of Music*

Dr. Dayton Clarence Miller is right when he says: "The study of sound in language is as old as the human race, and the art of music is older than tradition, but the science of music is quite as modern as the other so called modern sciences. Sound may be defined as the sensation resulting from the action of an external stimulus on the sensitive nerve apparatus of the air; it is a species of reaction to the external stimulus, excitable only through the ear and distinct from any other sensation. Atmospheric vibration is the normal and usual means of excitement for the ear; this vibration originates in a source called the *sounding body*, which is itself always in vibration."

Dr. Miller further says that "the source may be constructed especially to produce sound. The physicist uses the word 'sound' to designate the vibrations of the sounding body itself, or those which are set up by the sounding body in the air or other medium and which are capable of directly affecting the ear even though there is no ear to hear." "The vibrations of the source produce various physical effects in the surrounding air, such as, displacements, velocities, and accelerations, and changes of

destiny, pressure, and temperature, because of the elasticity of the air, these displacements and other phenomena occur periodically and are transmitted from particles in such a manner that the effects are propagated outward from the source in radial directions."[1]

In fact, any sort of motion generates sound—a violent explosion, the buzzing wings of a fly, the vibrations of symbols struck together. Part of the energy of the motion goes into sound, which travels out in all direction. It has been known for many years, says Prof. Edward E. David, that our senses have peculiar way of dealing with this fantastic range of sound powers. The Weber's law (in 1834) says that a stimulus must be increased by a constant friction of its value to be just noticeably different. Fechner went beyond Weber, and asserted that a sensation evoked by a stimulus increases by a constant amount whenever the stimulus is increased by a constant factor. Prof. Steneus of Psycho-acoustical Laboratory has pointed out that neither sound, nor other psycho-physical phenomena do the numbers bear out Fechner's law.

However, it is a fact that vibrating objects produce sound, and sound is, therefore, a sort of flow of power, a transfer of energy from place to place. And it is also true that sound is carried about us, yet it is not a flow of air from the speaker to the ear. Rather sound is like the waves travelling along a field of grains in the wind, a movement now here, now further along among the grains, while the stalks remain rooted in the ground. In this way, many arguments and laws have been forwarded, and in the later nineteenth century, the German physicist Hermann von Helmholt showed or proved that a distinctive quality or timber of a complicated sound is determined by the components frequencies that compose it.[2]

Dr. Miller has forwarded many experiments upon the theory of sound and has admitted that sound moves in waves, and those waves are of two kinds, *simple harmonic motion* and *curve motion*. Simple harmonic motion, says Dr. Miller, has several evident features. "It takes place in a straight line; is it vibratory moving to and fro; it is periodic, repeating its movements regularly;

[1]cf. *The Science of Musical Sound*, 1929, pp. 2-6.

[2]vide Profs. Bergeijk, Pierce and David, *Waves and the Far*, 1968, Ch. II.



there are instants of rest at the two extremes of the movement; starting from rest at one extreme the movement quickens till it reaches its central point, after which it slackens in reverse order, till it comes to rest at the other extreme. The speed of the particle so moving, the rate of which the speed changes, and other features are very important in a complete study of simple harmonic motion, but for our purpose we need give only a few simple definitions.

"The frequency of a *simple harmonic motion* is the number of complete vibrations to and fro per second; the period is the time required for one complete vibration; the amplitude is the range on one side or the other from the middle point of the motion, therefore, it is half the extreme range of vibration; the phase at any instant is the fraction of a period which has elapsed since the point last passed through its middle position in the direction chosen as positive."

The wave-motions of vibrations are various. They are *transverse wave-motion*, *longitudinal wave-motion*, etc. Sound-waves usually pass outward from the source in the form of expanding surfaces of disturbance. Sound-waves in solids may be either transverse or longitudinal. Various other types of motion beside simple harmonic may generate waves.

We have discussed before about *noise* and *tone*, which are merely the terms of contrast. There are pitch, intensity, and *loudness* of sound and they are known as the acoustic properties. Dr. Miller says that *pitch* of a sound is that tone characteristic of being acute or grave which determines its position in the musical scale; an acute sound is of high pitch, a grave sound is of low pitch. Experiment proves that pitch depends upon a very simple condition, the number of complete vibrations per second; this number is called the frequency of the vibration. One of the simplest methods of determining pitch is mechanically to create vibrations at a rate which is known and which can be varied as desired; the rate is adjusted until the resulting sound is in unison with the one to be measured, then the number of vibrations generated by the machine is the same as that of the sound.

The *loudness* of a sound, says Dr. Miller, is a comparative statement of the strength of sensation received through the ear. In a first study of the physical characteristics of sound we are compelled to consider the intensity not as the loudness perceived

by the ear, but as determined by what the physicist calls the *energy* of the vibration. The *energy* or intensity of a simple vibratory motion varies as the square of the amplitude, the frequency, remaining constant; it varies as the square of the frequency, the amplitude remaining constant; when both amplitude and frequency vary, the intensity varies as the square of the product of amplitude and frequency.

The next property of tone is *tone-quality*. "No musical instrument equals the human voice in the ability to produce sounds of varied qualities, the different vowels are tones, each of a distinct musical quality. Since pitch depends upon frequency, and loudness upon the amplitude (and frequency), we conclude that quality must depend upon the only other property of a periodic vibration, the peculiar kind of form of the motion; or if we represent the vibration by a curve or waveline, quality is dependent upon the peculiarities represented by the shape of the curve."

According to science of music, sound is the matrix of all tones and tunes, and *rāgas* and *rāgiṇīs*. Modern science says that sound, colour, electricity, light, etc. are the products of the vibrations of atoms and molecules, which are full of energy or cosmic power. The Indian philosophers including Kaṇāda and others and the Greek philosophers including Empidocles, Anaxagoras, Anaxaminder and others have said that the atoms and molecules are no other than the force-centres which are revolving all the time in great velocity, and from this revolving unrest state of the atoms all the materials of the world evolved, as different planets and satellites are born in the vast etherial space from the motion of the whirling nebulae. We can believe that the energised vibrations of the sound-units are the cause of the origin of music. We know that some of the subjective idealists have accepted the world-appearance as the mind-construction. Most of the scientists and the psychologists admit this view. The *Kaṭha-Upaniṣad* (II.2.2) has said that everything phenomenal emerges and moves for the vital force, *Prāṇa*, and this *Prāṇa* is the source of all movements and vibrations, and it is the *élan vital*, as Dr. Bergson said. Dr. Willingdon Carr and other philosophers have sufficiently thrown light upon this theory of movement or change, advocated by Henry Bergson. The psychologists have explained how different billions of vibrations produce different colours, red, violet, orange, pink, etc. Recently some expert musicologists



of the West have proved with the help of the sounds of the piano how different tones and tunes produce pictures and sensations of colours by projecting their different shades on the background of the screens. Let me quote in this connection a passage from the book, *Self-knowledge*, written by Swāmi Abhedānanda, the direct disciple of Sri Ramakrishna Paramahamsa and spiritual brother of Swāmi Vivekānanda. While dealing with the subject, 'Spirit and Matter,' the learned Swāmi has said: "Is sound, which we hear, the same as matter? No, it is the result of a certain kind of vibration *plus* the conscious activity of the mind. If you go to sleep, the vibration of any kind of sound will enter through your ears and be carried through the auditory nerves into the braincells, but you will not hear it, because the percipient mind is not there to translate the vibration into the sensation of sound. Sensation is also caused by a certain order of vibrations, coming in contact with our consciousness, through the medium of the nerves. Sound, colour, etc. are, therefore, the result of the blending of the objective and subjective elements; or it can be said that sound, colour, etc. are the products of the combination of that which comes from the external world and that which is given by the subjective or mental activities."

I am not going here to explain the psychology or philosophy of music, but I intend to deal with the theoretical problem of origin of music which is essential for the students as well as for the teachers of music. In the West, the problems of origin and evolution of music have been dealt with in a different way, but, in India, sound or *Nāda* has been recognised as the prime source of the grand structure of music, containing materials of microtone, tone, elaboration of tones or *mūrcchanā*, the manifesting tones or *varṇa*, musical decorating elements or *alaṁkāra*, ascending and descending series of tones or *tāna*, the musical composition or *prabandha*, the scale, rhythm, and tempo, together with the concept of art of music which evolved in a dialectical historical process. The origin of musical materials are not an accident, but they evolved gradually from causal state to subtle state, and from subtle state to gross material form. It has already been said that when the heat-energy of will-to-create arouses the cosmic energy, Kundalini, which, as if, sleeps in the basic centre, *mūlādhāra* in the spinal cord, there evolves the supreme sound or *pāra-vāk*, and it gradually rises high and manifests as the

shining *vāks* or sounds, *pashyantī*, *madhyamā* and *vaikharī*. The *vaikharī-vāk* is manifested as both speech-tone and musical-tone, i.e., as language and music. The combination of tones is itself music, but it is more visible and meaningful when it comes in contact with speech or language. Kaviguru Rabindranath has named the combined form of tune and language as the wings of a bird, which soars high in the sky with his two wings easily. The Rigvedic poets have described this twin form of tune and language as *ardha-nārishvara* i.e. an embodiment of *Purusha* and *Prakriti*. The musical tone is known as *svara* which means the vibrating sound-units move. Prof. Helmholtz has scientifically discovered and explained the vibrating units of every tone and their pitchvalues, with their proper ratios.

*Indian Conception of the Sound*

Tone or musical note is no other than the sound, and sound is *Vāk*. It has been said that the real form of *Vāk* is *Nāda* or causal sound, which is the Kāmakalā-Kuṇḍalinī. The Kuṇḍalinī is the coiling or unmanifested sleeping energy, and she is *icchā-mayi* i.e. the power of divine willing. This *Vāk* or sound has been measured into four parts, and three parts of them are *guhā-hita*, i.e. unmanifested, and are, therefore, secret. In the *Upani-shad* it has been said: '*tisro vāchaḥ*' i.e. there are three divisions of *Vāk*, and '*tripādasyāmritam divi*' i.e. those three feet or parts of *Vāk* are *parā*, *pashyanti* and *madhyamā*, which shine in the abyss of the Immortality (*amritaloke*), and the fourth or *turiya* one, *vaikhari* is manifested and visible. In fact, the four stages of evolution of *Vāk* (sound) is conceived as *prithivī* or earth, *antarikṣa* or middle space between earth and heaven, *dyauḥ* or etherial space, and *parama-vyoma* or immortal and blissful region. The word and tone of music is the manifested form of the fourth *vaikharī-vāk*.[1]

*Sound Music and Colour Music*

Prof. Louis Bertrand Castel was probably the first to imagine

[1]The concentrated vital energy lies in the basic lotus, *muladhāra* and it is known as Kundalini or Coiling Undisturbed Energy. Its vibrated first causal form is known as *parā* that rests in the navel base the second one *pasyanti*,' rests in the heart, and the third one a *madhyamā*, rests in the throat.



the existence of an independent art of colour-music, though some of the scientists did not admit it. He was born in 1688, and began his work of investigation into the theory of colour-music in 1720. He wrote in a paper: "Can one imagine anything in the art which would surpass the visible rendering of sound, which would 'enable the eyes to partake of all the pleasures which music gives to the ears? . . .At every period light has been compared to sound. But I know no one who has carried this parallel further than Kircher (1601-1680), who was not a man to speak poetically of the comparison. Kircher simply calls sound 'the ape of light,' and boldly advances, . . . . . that everything which can be made visible to the eyes, can be made audible to the ears, and equally everything which the ear perceives, can be perceived by the eyes."

In 1786, Robert Warning Darwin published *New Experiments on the Ocular Spectra of Light and Colours*, and said: "After the organ of vision has been fatigued by a certain action, it spontaneously reacts in the approved direction."

In 1801, in the Bakerian lecture before the Royal Society, Thomas Young propounded the theory which now, as the result of the work of Helmhotz, commonly bears the name of the Young-Helmhotz Theory of Colour-Vision. He did not concern himself with questions of aesthetics, but his theory of red, green, and violet as the primary sensations, profoundly affected later theories. In 1802, Young made the observation that the known extent of the spectrum corresponds to a major sixth, and that red, yellow and blue correspond nearly to the ratios 2, 7, 6. In 1749-1832, Prof. Goethe, and in 1792-1871, Sir George Hayler, in 1787-1854, and George Field worked out their new theories on Colour-Music. But in 1844, Mr. D.D. Jameson's investigation brought a new awakening in the field of sound and Colour-Music. Mr. Jameson made a suggestion of Colour-Music with regard to theory and practice. In support to it, Le Blon, Arcimboldi, Castel, Newton, Beeon, Burnett, Cardiner, Goethe, Field, Harris and Hay forwarded their favourable suggestions. In 1875, Rev. H.R. Haweis admitted the fact with conviction that 'a colour-art exactly analogous to the Sound-art of Music, is possible, as Sculpture, Architecture, Painting, and Music have been in the past.' Twenty years later, Prof. Alexander Wallace Remington had independently conceived the idea of Colour-art,

and he began to investigate into it and made it perfect, and he declared that Sound-Music and Light-Music might be simultaneously performed to the mutual enhancement of their respective emotional effects.

Afterwards Prof. Adrian Bernard Klein found that the psychologists have carried out researches into sound and coloured vision, as a result of which the conclusion has been reached that colours or sound-colours possess what is known as *emotive value*. The colours of music are known as colour-music and similarly the sound music. There is a considerable amount of available data on colour preference. It is doubtful to what extent colour preference is useful. The choice of colour in Colour-Music, even if the conditions of an experiment have been ensured as far as possible and all motives have been eliminated, except that of preference for colour's sake, will not help us make expression in colour light.

Prof. N.A. Wells carried out some research on the *effective value* of colours which shows a remarkable agreement, in a large number of subjects, as to the moods awakened by the simple pure colours of the spectrum and purple. Prof. Wells gives his own analysis thus,

"*Crimson*, or deep red with a tone of blue in it: When standing alone, or seen in large quantity, it always gives vague impressions of passion, rage, blood, etc.

*Scarlet*, or red with a trace of yellow: The blare of trumpets.

*Deep Orange:* The heat of flame, soon excites irritation to a feeling of suffocation.

*Orange-Yellow;* Warm, glowing, lively.

*Yellow*: Joyous, gay, merry.

*Yellow-Green:* Cheerful, smiling.

*Blue-Green:* Sedate, sober.

*Blue:* Cool tranquillity.

*Violet-Blue:* Stern, hard, unyielding, gloom.

*Violet:* Subduing, serious to the point of melancholy.

*Purple:* Stately, pompous, impressive.

Different investigations were further made by Profs. Robbins, Smith, and Washburn. Profs. Washburn and Crawford concluded that when colours of musical sounds are gazed upon steadily for one minute, the arousal of associations and adaptation may change the effective value.



Adaptation is favourable to violet and blue and green and unfavourable to yellow, and red associations are favourable to tints and shades of violet, orange, red; but this adaptation was, on the whole, unfavourable to tints and shades.

Prof. Bullough classified the subject of colour appreciation into two parts: (a) *the aspects of colour*, and (b) the *perspective types*. He further classified the aspects of colour into four groups, *objective aspect*, *psychological aspect*, *associative aspect* and *character aspect*. Dr. C.S. Myers employ a similar division of perspective type, equally applicable to colour appreciation.

Aristotle (384-322 BC) says that colours may mutually relate musical concords for their pleasantest arrangement, like these concords mutually proportionate. Leonardo da vinci (1452-1619) writes: "Of colours of equal whiteness (brightness) that will seem most dazzling which is on the darkest background, and black will seem most intense when it is against a background of greater whiteness, and so in like manner with all the colours, when set against those which present the sharpest contrast."

Newton, Keplar, and other Scientists forwarded their views on the colour vision. Prof. Castel's system of harmony was developed and it was developed from the original scale. The short waves are placed opposite the lower portion of the octave and the long opposite the upper half. In fact, Prof. Castel's system of colour vision rests on the tones on the octave. As for example:

| | | | | |
|---|---|---|---|---|
| | | C | — | Blue |
| C | or | D | — | Celadon (Blue-Green) |
| | | D | — | Green |
| D | or | E | — | Olive (Yellow-Green) |
| | | E | — | Yellow |
| | | F | — | Apricot (Yellow-Orange) |
| F | or | G | — | Orange |
| | | G | — | Red |
| G | or | A | — | Crimson |
| | | A | — | Violet |
| A | or | B | — | Agate (Blue-Violet?) |
| | | B | — | Indigo |

Prof. Field advanced the curious hypothesis that light is essentially chemical in constitution. Really Newton was the first who taught to regard the sub-beam as a compound of rays of

various colours and powers. In working out his analogy with music, Prof. Field associates the notes C (Sa) with Blue, E (Re) with Red and G (Ga) with Yellow. The Diatonic Scale thus becomes:

| | | | |
|---|---|---|---|
| C | Blue | G | Yellow |
| D | Purple | A | Yellow-Green |
| E | Red | B | Green |
| F | Orange | C | Blue |

Prof. Lind is of the opinion that the seven colours form the Diatonic Scales of colours and sounds.

Now, we find many controversies as regards estimating the real unit of sound and colour-visions. As for example we find:

| *Vibrations of Sound* | | *Vibrations of Light* | |
|---|---|---|---|
| C | 259 | Red | 476 billions |
| D | 289 | Orange | 511 „ |
| E | 322 | Yellow | 546 „ |
| F | 343 | Green | 588 „ |
| G | 385 | Blue | 630 „ |
| A | 427 | Indigo | 665 „ |
| B | 483 | Violet | 721 „ |

Again, we find some different investigations into the theory and measurements of wave-lengths of colours of musical tones, along with musical intervals by other scholars.

While discussing about 'Duration as Measure of Sensations,' Prof. Rabindralal Roy writes:

"The combination tones thus are realities of the same order as any simple tone, but this reality may in ultimate analysis be the creation of our time-sense extending into other senses. This appears highly probable when we compare the wave-lengths of light with the relations between the musical notes reckoned in periods which are proportional to wave-lengths.



| Colour | Wave-lengths in A.U. | Musical interval and time-period ratios | Wave-lengths of the colours according to musical ratios |
|---|---|---|---|
| Red | 7800 — 6400 or say 7200 as app. average | Tonic of reference | 7200 Sa |
| Orange | 6400 — 5900 | 72000×8/9 Major second | 6400 Shuddha Re |
| Yellow | 5900 — 5500 | Major third 7200×4/5 | 5700 Shuddha Ga |
| Green | 5500 — 5000 | Fourth: 7200×3/4 | 5400 Shuddha M |
| Blue | 5000 — 4800 | Fifth: 7200×2/3 | 4800 Shuddha Pa |
| Indigo | 4800 — 4500 | Major sixth 7200×3/5 | 4320 Shudha Dha |
| | | Minor sixth corresponds better as 7200×5/8 | 4500 Komala Dha |
| Violet | 4500 — 3800 | 7200×9/16 minor seventh | 4050 Komala Ni |
| | | 7200×8/15 major seventh | 3800 Shuddha Ni |

The Komala Re is within the red range 7200×15/16 or 6750, while Komala Ga is within the range of orange 7200×5/6 or 6000. We can see that there is very good correspondence between the ratios of sounds, and colours and the sensations of sounds and colours are well related through our time-sense.

"It may be questioned however as a counter-argument whether time consciousness can possibly extend into such minute time-periods as the undulations causing the colour sensations. Such a question is justified on the ground that our ordinary time-sense of the conscious mind is restricted to the sense of rhythm as in Tāla. Hence we have to indicate that time consciousness is not only a property of the conscious mind but extend into the very minutest cells of the body. When that is confirmed we can say that we hear time-intervals and see time-intervals in the sensations called Sound and Light which have been given the names of *śabda-mātrā* and *rūpa-mātrā* in our Shāstras."

Fortunately some confirmation is available in the observations of physiologists. Thus Alexis Carrell writes: "The central system consists of the brain cerebellum and the spinal chord. It acts directly on the nerves of the muscles and indirectly on the nerves of the organs. It is composed of a soft whitish extremely

fragile substance filling the skull and the spinal column. This substance, by the agency of the sensitive nerves, receives the messages emanating from the surface of the body and from the sensory organs. In this way, the nervous centres are in constant touch with the cosmic world. Simultaneously they send their orders to all the muscles through the motor nerves and to all the organs through the sympathetic system. An immense number of nerve fibres intersect the organism in every direction. Their microscopic endings creep between cells of the skin, around the acini of the glands and their excretory ducts, in the coats of the arteries and the veins, into the contractile envelopes of the stomach and the intestines, on the surface of the muscular fibres etc. They all originate from the cells inhabiting the central nervous system, the double chain of the sympathetic ganglia and the small ganglia disseminated through the organs.

"These cells are the noblest and most elaborate of the epithelial cells. Owing to the techniques of Ramon-y Cajal, they appear in all their structural beauty. They possess a large body which, in the varieties found on the surface of the brain, resembles a pyramid and most complex organs whose functions still remain unknown. They extend in the form of extremely slender filaments, the dendrites and axions. Certain axons cover the long distance separating the cerebral surface from the lower part of the cord. Axons, dendrites and their mother cell constitute a distinct individual the neuron. The fibrils of one cell never unite with those of another. Their extremities form a cluster of very tiny bulbs, which are in constant motion on their almost invisible stems as is shown by cinematographic films. They articulate with the corresponding terminals of another cell by means of a membrane, known as the synaptic membrane. In each neuron the nervous influx always diffuses in the same direction in relation to the cellular body. This direction is centripetal for the dendrites and centrifugal for the axons. It passes from one neuron to the other by crossing the synaptic membrane. Likewise it penetrates muscular fibres from the bulbs in contact with their surface."[1]

*Philosophy of Sound*

Philosophy of sound reveals the secret of Nāda-Brahman, which

[1]vide, *The Journal of the Madras Music Academy*, XXIII, pp. 81-83.



is the foundation as well as prime value of music. Sometimes philosophy of music is interpreted as sensations of tones, which was devised by Helmholtz and other scientists. In fact, sensations of tones should be included in the category by Physics of Music. The treatises of music have described it as the Essence with the form of Nāda—Nada-tanu. Really the purest and real form of Nāda-brahman is Vindu, which shines as the Brahman, on the top of Kalā or Nāda. Kalā or Nāda may be compared with Prakriti or Avyākriti of the Upanishad and Vedanta. Vindu and Kalā or Nāda have been represented as the prime and upper part of Omkāra which symbolises A-U-M. In Tantra, Vindu is also known as Prakāsha (all-shining One) and Kalā as Vimarsha. In the *Śāradātilaka-Tantra*, Pandit Lakṣmīdhara has explained A-U-M as will-to-desire *(Icchā)*, will-to-know or knowledge *(Jñāna)* and will-to-act or destroy *(Kriyā)*. Will-to-desire connotes the idea of Prajāpati-Brahmā (Creator), will-to-know connotes the idea of Vishṇu (Preserver) and will-to-act or destroy connotes the idea of Maheśvara (Destroyer). The doctrine of Kuṇḍalinī and its manifestation has beautifully been explained by Pandit Lakṣmīdhara and the Commentator, Rāghavabhatta in the *Śāradātilaka-Tantra* and the famous slokas are "sa prasute Kuṇḍalī . . . ." etc.

Vindu is the One and soundless Brahman which forms the background of the structure of phenomena of music, both vocal and instrumental. Kalā or Nāda is the first manifestation of stored up static energy. Kuṇḍalinī is conceived as Mahā-kāla-Śiva, and when it stirs or vibrates with the urge of manifestation, it is known as Kāla, the manifestation of Sphoṭa or Nāda-Brahman. It is really known as Nāda, Kāmakalā or Kuṇḍalinī. This first vibrated state of Kuṇḍalinī is known as *parā*, the minutest manifested force-centre. In fact, the vibration of Nāda signifies the state of Vāk, Nāda or Kalā, but when it remains as static, it shines as Kāmakalā-Prakriti or Kuṇḍalinī. The *parā* state is the first sphoṭa or indivisible sound, and the second one is known as *pashyantī*, as it is visible in the vision of the Yogis. Patañjali, in the *Mahābhāṣya*, and Bhatrihari in the *Vākyapadīya* (*brahmakāṇḍa*) have said: "*madhyamāntā guhāshritaḥ*' i.e. the Nāda,[1] *parā*, *pashyanti* and *madh-*

[1]But, in the strict sense, there is some difference between Sphoṭa and Nāda. The Grammarians say that the madhyamā-vāk is known as Sphoṭa.

*yamā* are hidden in the cave of heart. Bhāskararay has also said in his *varivasyārahasya*, written on the doctrine of Śaivāgama, as expounded by Appaya-Dīkshit, in the similar way.[1] The fourth one, *vaikharī*, manifests through the medium of throat as irregular sound, noise and regular sweet sound, music. The real music is, therefore, the Nāda-brahman, which is known, in the static form, as Vindu and, in the dynamic form, as Kalā. So Kuṇḍalini is known as both Mahākāla and Sadāśiva, of which Mahākāla is the determinate Nāda-brahman *(saguṇa-Brahman)* and Sadāśiva is the indeterminate Nāda-brahman, (*nirguṇa-Brahman*). These two prime aspects of the Nāda-brahman, Mahākāla and Sadāśiva—Kalā or Nāda and Vindu—Śakti and Śiva are the prime value of the art of music. The philosophy of sound discloses this grand truth of Kalā and Vindu, which are known as the undivided *sāmarasya* or Śiva-Śakti, as has been depicted in the Rigveda as *Ardha-nārishvara*. Śrī Rāmakrishna Paramahaṅsa calls it a rupee which is completed with both of its sides—'*takar e-pith O o-pith*'. In fact, when sound is manifested as tones and tunes or melodies, it bears also the same value of the sound which remains as unmanifested background of the whole structure of music. This philosophy has been interpreted from the standpoint of Tantra literature, which upholds the doctrine of *śakti-vishiṣṭa-advaita*. It can also be interpreted from the non-dualistic or Advaita standpoint. But it is seen that Śārṅgadeva and other authors of musical treatises have adopted the theory of *Śabda-brahman* in their books, and naturally, they have followed in this respect the method of philosophical interpretation of the prime value of music, which has been adopted in Patañjali's *Mahābhāṣya*, Bhatrihari's *Vākyapadīya* and especially in Tantra. Dattila, Mataṅga and Pārshvadeva have also defined Nāda, and divided it into five parts, but those parts are not similar to the Vaiyākaraṇas, Mimāṅsakas and the Tāntrikas. Further we find that Dattila has designated the *shrutis* or microtones as *dhvani*, and they are twentytwo in number: '*dvāviṅśatividho dvaniḥ*.'

Mataṅga has admitted that *dhvani* or sound is the cause of

[1](a) The commentator Rāghavabhatta says: '*Chattāri vāk-parimitā padāni, tāni vindur lerahmanā ye manīṣiṇaḥ/ guhā trini nihitā neṅgayanti turīyaṃ vācho manuṣyā vadanti/ teṣām nāmāni vaikharī madyamā, paśyantī pareti/ śrutau tarīyapadasya vaikharyarthā.*

(b) Similarly Patañjali says *in the U Bh. parā-vāk mūla chykrestha, Vāk/*



everything of music, and that sound is divided into two, the unmanifested *(avyakta)* and the manifested *(vyakta)* and the manifested one helps to realize the *varṇas*, vowel and consonant *(svara* and *vyañjana)*. Mataṅga and Pārshvadeva have called the vowel *(svara-varṇa)* Śakti, and consonant *(vyañjana-varṇa)* Śiva. Mataṅga has further said: '*nādo' yam nadaterdhātoḥ sa cha pañchavidho bhavet*,' i.e. as it sounds or produces sound, so it is known as Nāda, and this Nāda is of five kinds, *sūkṣma, atisūkṣma, vyakta, avyakta* and *kritrima* i.e. minute, most minute, manifested, unmanifested and mechanical. The invisible minute Nāda rests in the cave (of the mind), the most minute one rests in the heart, the manifested one rests in the throat, the unmanifested one rests in the root of lip, and the mechanical one rests in the throat (23-24).

Pārshvadeva has accepted the five divisions of Nāda or sound: '*sacha pañchavidho nādo mataṅgamuni-sammataḥ*' but Pārshvadeva's designations somewhat differ from those of Mataṅga, as Pārshvadeva says: '*ati-sūksmaścha sūksmaścha puṣto'puṣtaścha kritrimaḥ*' and not only that, he has also located them in different places, which are not exactly the same as Mataṅga has done. In short, these three ancient musicologists, Dattila, Mataṅga, and Pārshvadeva have explained Nāda or sound and its divisions, which do not tally with the definitions and meanings, as have been forwarded by the intuitive authors and commentators of different philosophical scriptures and sciences of language.

But the music authors have mentioned about the Nādas, *Āhata* and *Anāhata*—stricken and unstricken. The philosophical sounds, *parā, pashyanti* and *madhyamā* can be called as anāhata, whereas *vaikharī* is *āhata*, and this *āhata* ones can be known as *kritrima* or mechanical.

Śārṅgadeva, Kallināth and Siṅghabhūpāla sing the same song. In the *Saṅgīta-Ratnākara* Śārṅgadeva says: '*nābhi-hrit-kantha-mūrdhāsyeṣvāvibhāvayati dvaniṁi nādo'tisūṣmaḥ sūṣmacha..... kritrimaḥ*.' Śārṅgadeva has pointed three main places, heart (base), throat (medium) and base of the palate (acute or high), but these nomenclatures as well as divisions do not suit the proper interpretations of sounds, *anāhata* and *āhata*. Kallināth, in his commentary, has mentioned about *mantra* or *vija-mantra* and its deity or *Devatā*. He says: '*vidvaḥ, māntrikā it....*' In fact, Kallināth says that root forms of the sacred *mantras* or

*varṇas* originate from the sound with its gradations. These grades have been described in different Tantras and their commentaries. The musicians and the musicologists should at least be conversant with the knowledge of Tāntric interpretation, as they are more correct and scientific.

*Philosophy of Colour*

Colour is also the result of vibration. Certain amounts of vibrations create certain colours, viz., red, yellow, blue, etc. The treatises of Indian music have mentioned about those seven colours, and as the musical tones or notes are the resultants of different vibrations, so they are related to musical tones, and as the melodic types (*rāgas* and *rāgaṇīs)* are constituted out of permutation and combination of tones, so the melodic types are also related with different colours. The poets and musicologists have composed contemplative compositions *(dhyāna-mantras)* of the *rāgas* and the *rāgiṇīs*, and have described their respective colours, and those colours or complexions of the *rāgas* and the *rāgiṇīs* really determine the specific natures or characteristics of them.

In the Rigveda, three prime colours, Red, White and Black, are mentioned—'*lohita-shukla-krishnaṃ.*' But, in the later period we find main seven colours, Red, Orange, Yellow, Green, Blue, Indigo and Violet, which correspond to the seven rays of the Sun. In the *Upanishad* and other Hindu *Shāstras*, an allegory of the chariot of the Sun, carried by seven horses, is mentioned. And we know that the musical tones, both Vedic and non-Vedic, are seven in number. The five flat or chromatic tones were added afterwards. The seven tones are saturated with seven colours. But we know that there are hundreds and thousands of *rāgas*, and, in the 16th-17th century AD, their presiding deities with different forms and colours have been imagined or contemplated. The bodies of the presiding deities are composed of sounds *(nāda-tanu)*, and the sounds are represented by different tones, composed of vibrations. The vibrations, according to science, are no other than the vibrations of the vital force (*prāṇa-śakti)*, and so the vibrations have been described as the 'force-centres'—*śakti-kendra* or *prāṇa-vijas*. These force-centres which lie in tones and colours of the *rāgas* and the *rāgiṇīs* bring unto the artistes satisfaction of perfect creation of the forms of the *rāgas* and the



*rāgiṇīs*, and that temporary satisfaction gradually brings permanent satisfaction of life.

It has been said that colours form different complexions of the melodic types, and those complexions determine the temperament or psychological moods of the melodic types, and they are considered as living or as full of life-force. The specific temperaments i.e. aesthetic sentiments and moods of the *rāgas* and the *rāgiṇīs* constitute both the mental and physical forms of the Nāyakas and the Nāyikās, evolved out of the melodic patterns. The Vaishnava philosophers have described the characteristics of the *Nāyakas* or heroes and the *Nāyikās* or heroines of the *padāvalīs*, which generally evolve from different aesthetic sentiments and moods (*rasas* and *bhāvas*), though their prime *Nāyaka* and *Nāyikā* are Śrī Krishna and Śrī Rādhā. The emotional sentiments give shape of the physical forms or Icons of the *rāgas*, and the *rāgiṇīs*, and as there are main eight sentiments and eight moods, so the objective or objectified physical forms of the *rāgas* and *rāginis* give shapes to eight *Nāyakas* and eight *Nāyikās*. But the *Nāyakas* and the *Nāyikās* are numerous, and they are connected with different aesthetic sentiments *(rasas)* of the *rāgas* and the *rāgiṇīs*. The Nāyakas represent the male *rāgas* and the Nāyikās represent the female *rāgas*, i.e. *rāgiṇīs*. The colours speak about as well as determine the Nāyakas and the Nāyikās. So philosophy of colours of the *rāgas* and the *rāgiṇīs* act as the symbols or signs of the deities of them and when the artistes create through tones and tunes the forms of the deities (*Icons*) of the *rāgas* and the *ragiṇīs*, they first meditate upon the colours of them and then of the colours (*varṇas*) lead them to the respective deities. The artistes meditate upon the presiding deitieis of the modal forms, which, if perfectly designed, bring unto the artistes peace of mind as well as satisfaction of creation of the colourful forms of the *rāgas* and the *rāgiṇīs*.

*Evolution of Tone has created a History*

Evolution of tones or notes has created an amazing history of music. It has been said before that they evolved in a historical dialectical process. The tones evolved in different periods in different ways. The primitive men designed the structure of music, because his growing appetite for emotional communication and artistic expression, almost as fundamental a human

need as food, is an animal necessity, demanded satisfaction. The primitive peoples used to apply music in the movements of their labour, and as if by magic, lightened the toil. Prof. Einstein says that what is certain is that the practice of music among primitive peoples shows a continual movement between two opposite extremes, excitement and repose. Its typical form is, therefore, melody that begins on a high note and then sinks or falls to a definite final or tonic. The music of the primitive peoples was followed by some crude type of lute and flute, made up of bamboo or wood or bone, the scanty remains of which were found from the mounds of the prehistoric cities of Mohenjo-daro and Harappā.

Music in the primitive society was at first monotonous with the playing of one note in high pitch. Their songs were recitative in the beginning. Gradually they added one more note in high and low pitches. In course of time, the primitive society devised a third medium note to make a balance between the notes, high and low. Mr. H.B. Alexander admits that the primitive peoples, who mainly belonged to the classes, hunting, pastoral and agricultural, used to sing from the higher to the lower note, Mr. Felber admits it. Mr. Hambly and some other Western historians have ascribed the credit of devising or discovering two notes, or of orderly arrangement of sounds, high and low, to the ancient Greeks who brought the chaos into order that happened in the reeds on the bank of the Nile. But that is not the fact, as the primitive aboriginal tribes of India, while singing and dancing, discovered the utility of two pitches of two notes, so as to make their songs graceful on different occasions. The nomadic stocks of ancient tribes like Toḍā, Sarva, Lohār, Orāon, Bhuiyā, Saroā, Dobāng, Mikir and others of Nilgiri Hills, Middle India, Chhotanagpur District, North-East Frontier Trivancore-hills, Chhatisgarh, Orissa, Assam and other places of India are traditionally preserving their old music-forms even to this day, though there arose some differences in types and embellishmen's between the old stock and the new one.

*Rhythm and Melody in Music*

Rhythm and melody evolved naturally along with songs with two or three notes in the primitive time. Mr. Macdowell has discussed elaborately about the origin of music in the most anc-



ient days in his book, *Critical and Historical Essays.* Regarding evolution of rhythm and melody, he says that melody evolved first and then rhythm, as rhythm denotes thought and it is the expression of a purpose and, therefore, it is included in the intellectual side of music, and melody, on the other hand, is almost the unconscious expression of the senses. Melody translates feelings into sound, and, therefore, it is included in the sensuous side. Mr. Cecil Gray is of the same opinion. While discussing about harmony and polyphony of the early middle ages, he says that "in no art, science, and other department of human activities, has the doctrine of evolution been so enthusiastically welcomed, so eagerly adopted, and so whole-heartedly endorsed, as in music. In the beginning, we are told, there was rhythm, nothing but rhythm. After a long time melody gradually evolved, and finally in comparatively recent times, harmony."

However, melody is more ancient than rhythm. It is the natural outlet for sensation and feeling. It can be regarded as the prime thing to originate the aesthetic feeling in the mind of the people who come in contact with melody. Mr. Macdowell has further said that we have seen that in anger we raise the voice, but in sadness we lower it. Besides, melody is a colourful sound with the combination of a tone or some tones. In taking, we also give expression to emotion in sound. In a sentence, in which fury alternates with sorrow, we have the limits of the melody of speech. In a song, the limit of the melody is slackened and freedom is given to emotive expression. So melody is superior to speech, and it predominates over speech or language that penetrates the structure of music.

Rhythm and melody are important, and are very ancient elements of music. It is true that the developed and systematised melodic patterns came into being in the classical period, in 600-500 BC. The developed form of rhythm also came nearly in the same time. Dr. Farmer says that we find some foreign influence in music of India and other lands. The Arabian sciences played an important role in intellectual awakening of England as well as of English music. "The phase of Arabian influence in music may be traced in two directions: (1) in *Popular music*, brought about by mere *political contact*, which began in the eighth century, and (2) in *Artistic Music*, brought about by the *literary and intellectual contact* which began in the tenth-eleventh century."

The first Arabian influence was spread abroad by the wandering minstrels. Many of the song-forms and dance-forms of the ministrelistic of mediaeval Europe can be traced in the Arabs. Behind the eighth and eleventh centuries the Arabs had translated many musical treatises from the Greek, hitherto unknown to Western Europe, and among them are Aristotle, Tolemy, Euclid and others. Similarly we find Greek influence in Indian and Arabian music. In the early days of Islam, we find, says Dr. Farmer, "that al-Hijaz, then the political centre, had adopted mensural music which was called iqa or 'rhythm.' About the same time the Arabs adopted a new theory of music at the hands of a musician named Ibn-Misjah. The theory contained both Persian and Byzantine elements, but, as the late Dr. J.P.N. Land remarked, 'the Persian and Byzantine importations did not supersede the national music, but were engrafted upon an Arabic root with a character of its own.' The system, the scale of which appears to have been Pythagorean, obtained until the fall of Baghdad. Besides, Dr. Former says, most of the Arabic theorists were good mathematicians and physicists. The speculative theory of music and the physical bases of sound, which the Greek treatises had opened up to them, led many of those Arabic theorists to make experiments on their own account. But it should be remembered that Greeks were also indebted to India in many respects for making their various thoughts and ideas perfect. Some, including Swāmi Abhedānanda, are of the opinion that when Pythagoras visited India, he took with him many ideas and materials of fine arts, science, medicine, philosophy and other things, and, therefore, it can be believed that the Greek music and music of other foreign nations were enriched with the materials, borrowed from India.

*Fusion of Culture*

Fusion of culture was made possible in both Hindu and Buddhist periods. From history we know that there was established a close contact with India and other lands of the world in the most antique days, in prehistoric and Vedic times, through trade, commerce, and religion. Dr. Radha Kumud Mookerji has forwarded various evidences of such contact of culture in ancient time, through trade in his monumental book, *A History of Indian Shipping*. Swāmi Abhedānanda, Prof. Rawlinson, Sir



Jadunath Sarkar, Dr. Radhakrishnan and others have recorded the facts of such fusions of culture and religion in ancient time between India and other countries of the world in their books, *India and Her People*, *Legacy of India*, *India Through the Ages*, *Eastern Religion and Western Thoughts*. Well has it been said by Sir Jadunath Sarkar that the Buddhists established an intimate contact between India and foreign countries. The religion was India's greatest gift to the outer world. It was a universal movement, a force irrespective of country and caste, which the whole ancient East was free to accept. There were two streams of human movement, one composed of our native Buddhist teachers going out of India and another of foreign Buddhist pilgrims and students flocking to India which broke our isolation in that age. There was a fusion of social custom, religion and culture between the Aryans and the non-Aryans inside India. Besides, the fusion of foreign non-Aryan immigrant tribes and families was with the Indian population, and history records many examples of it. "In the first century AD, some families that bear Persian names are found settled in Western India, and patronizing Brahman and Buddhist months alike. The Karlie and Nasik Cave inscriptions tell us that Harapharna (i.e. Holophernes), son of Setapharṇa, a Śova-Saka, gave away a cave-hall surrounded by nine cells to the Mahāsānghika branch of Buddhist Monks, and that Ushavadata (i.e. Rishavadatha) a Saka, the son-in-law of the Kshatrapa Nahāpana (another Persian name) gave away three *lakhs* of cows, and sixteen villages to the Brāhmaṇas . . ." In this way, we find in the early part of the Christian era, the Kushānas, Śakas or Sythians, Persians, Huns, Armenians, Indo-Pārthians entered into India and settled, and the result was that there was fusion of blood and culture, art and religion among the Indian peoples and the peoples of those non-Aryan and foreign nations. The Sulaiman range gradually ceased to exist as a barrier on the West, and the Panjab and Afghanistan, Khurāsān and Seistān became as one country.

Fusion of culture, art and religion gave free access to interchanging of materials of art and music, and we find that Persian *todi* or *toḍikā*, *turaṣka-toḍi*, *turuṣka-gauḍa*, *hārmāna-pañchama*, *turaṣka-gauḍa*, *śaka*, *śaka-valita*, *śaka-tilaka*, *śaka-mīshrita*, *takka*, *botta*, etc. have been included in the fold of Indian *rāgas*. Besides, many aboriginal and regional tunes were given privilege

and prestige of the Indian *rāgas*. So it has been said by Sir Jadunath Sarkar that the study of our country's history leads irresistibly to the conclusion that we (Indians) must embrace the spirit of progress with a full and unquestioning faith, . . . . We must recognise that in the course of her evolution India has absorbed many new elements later than the Vedic Aryan age and even than the Mughal age. We must not forget that the modern Indian civilization is a composite daily growing product and not a mummy preserved in dry sand for four thousand years."

Really fusion of anything brings novelty of art and culture and infuse new vigour and inspiration to the old system. So we shall have to give up all dream of isolation and rigidity; should be liberal and unprejudiced, and should come into the line with moving world outside.

*Influence on Indian Music*

While explaining the influence of Grecian music on Arabian music and the influence of Arabian music on music of Europe in *Sa'adyah Gaon on the Influence of Music* (1948), Dr. Farmer says that it was the Semitic East that the Greeks also borrowed their modal system, the doctrine of the *ethos*, and the concept of the Harmony of the Sphere. A priestly modal system already existed among the ancient nations of Babylonia, Assyria and Egypt. Failo Judueus tells us that this last theory was derived from the Chaldeans. It was Pythagoras who originally introduced it into Greece. Pythagoras believed that music, nay, the concept of the Harmony of the Sphere not only influenced the gods, but also effected the mankind: "He also devised a modal system by which a particular melodic mode would banish depression, another would banish grief, whilst a third would check passion, and so on. Rhythmic modes were also classified by Pythagoras in the scheme of the *ethos*. The Greeks, following the Semitics, also linked up the modal and ethnological system with the primary elements, the celestial spheres, the colours and numbers." We must not forget Plato, says Dr. Farmer, as he suggested that the rhythms are the limitations of life. And it is interesting to note that in the middle ages, the Arabs recognised this doctrine and incorporated in their system of music.



It can be said that the doctrine of Harmony of the Spheres as accepted by the Arabs, was based on Pythagorean teaching, although much may have come from the ancient Semitics. We find in the treatises of Arabs that 'the morning stars sang together, and all the sons of God shouted for joy,' but the Greeks and the Arabs believed that it was Pythagoras alone who heard it, and the Jews claimed that Moses was credited with this theory and knowledge. But Al-Kindi who was conversant with the knowledge of the Greeks and the Arabs believed that everything happened by the Nature, and so he dealt with the planetary scale in these words:

"The open *(mutlac)* note (A) of the *bamm* string (of the lute), which is the first of the notes, and the lowest of them, resembles Saturn, which is the highest of the seven planets and the slowest. And after it is the first finger (*sabbāba*) note (B) of the *bamm* string, resembling Jupiter. . . . And similarly the second finger (*wustā*) note (C) of the *bamm* string to Mars. And its fourth finger *(khinsir)* note (D) to the Sun. And the first finger note (E) of the *mathlath* string to Venus. And the second finger note (F) to Mercury. And the fourth finger note (G) to the Moon."

We find also this kind of planetary scale of the Arabs and the Jews of the middle ages, and it is found in the systems of music of the ancient Chaldeans. Dr. Farmer says that from these we can not only imagine, but also appreciate how deeply the Near East was engrossed in this doctrine of the *ethos* which at the period of Sa'adyah Gaon had been systematised by the Arab scholars after Greek methods, although the theory itself was traceable ultimately to the ancient Semitics.

We have mentioned that in ancient Babylonia-Assyria and Egypt, a priestly modal system existed and each melodic mode having its own particular influence on duty, or being in concord with deity, created the unseen world. The idea of connection of music with starry heaven, or supernatural elements, was not unknown to the ancient peoples of India, and so they connected not only music and its elements, but also all things of the world with gods and heaven. Though it is true that in the 16th-17th century, the modal forms of *rāgas* and *rāgiṇis* were conceived as living deities, having emotive lustre and value, and so the imaginative poets composed their contemplative compositions or *dhyānas* and colourful pictures of the *rāgas*, yet it is found that in

very ancient time, in the Vedic period, the intuitive priests and Rishis used to perform sacred sacrifices with the offerings of butter and different materials in the blazing tongues of the fires of the altars, and at the same time, they used to sing the *sāmagānas* accompanied by different musical instruments and dances by the maidens. It should be remembered that the priests and the *yajamānas* used to conceive different presiding deities or gods who offered their sacred boons and blessings to them. The Vedic songs, *sāmagānas*, were possessed of supernatural powers which existed in the Sphere of the Heaven, and so every unit of vibration of the musical sounds or tones of the Vedic songs were surcharged with heavenly beauty and light. Dr. Farmer has mentioned about the heavenly musical sphere of the ancient Babylonians, Assyrians, Chaldeans. Arabs and of the peoples of the Near East, but has missed, I think, to mention about the Divine Music or Harmony of the Sphere which existed in India long before the dawn of civilization in other countries.

*Number-Souls of the Pythagoreans*

Now, why Pythagoras and the Pythagoreans were inclined to determine everything of the world out of the Number-Souls, Prof. Richards has forwarded some reason of it. From Thales to Plato we find in the Grecian world two lines of thought i.e. of materiality and ideality. The nature of things, their *physics*, was regarded by Thales, as supersensible, which differed from the material body. Similarly Plato also believed in a realm of purity and divinity. In fact, during the times of Thales and Plato, the pure ideality predominated, and that ideality was an unchangeable immortal something, and everything evolved from and used to be ruled by it. It was Heracleitas who first appealed to 'words' as embodying the nature of things, and he saw in 'language' the most constant thing in a world of ceaseless change. But Pythagoras and the Pythagoreans on the other hand were chiefly puzzled by number symbols. "Since everything appeared to be modelled in its entire character on numbers," says Aristotle, "and numbers to be the ultimate things in the whole universe, they became convinced that the elements of numbers are the elements of everything." Prof. Richard says that Pythagoreanism, passed at that time, from a doctrine of the world as *a procession of numbers out of the One to the construction of*



*everything out of Number-Souls*, each claiming an immortal and supreme existence. This tendency is also found in India in the systems of Nyaya-Vaishesika, Yogāchāra-Vijnānavāda and Prabhākara-Mimānsā philosophies. In Bharata's *Nātyaśāstra* also, we find the use of numbers for determining the microtones, or the differences of spaces of the tones, which regulate the pitch-values and ratios of the tones.

*Music in the Vedic Time*

From the Vedic literature we know that Vedic music was more developed and systematic with its pentatonic scale and having three registers, high, low, and medium or circumflex. It is richer than music of the prehistoric times. Different *Prātishākhya* or recensions of Vedas inform that though music was mostly pentatonic like those of the music of other ancient nations of the world, yet six or seven tones were in use in the Kauthumiya and some other recensions. In the *Rik-prātishākhya*, it has been mentioned: *'sarvā śākhā prithak prithak'* i.e. all the recensions were different from one another. So music in the Vedic time used to be practised in various methods with different tones. Music in the Vedic time was systematized with some fixed principles and methods, and it was coloured with different emotional units and different feelings which used to be transmitted in the mind of the priests and Yajamānas.

It has been said before that the notes of the Vedic time were of different kinds, and among them the registral and the musical notes were very prominent. The register-notes were known as the *sthāna-svaras*, and they were known as *udātta* or high, *anudātta* or low, and *svarita* or balancing circumflex.

The Vedic musical notes were known as *kruṣta, praṭhama, dvitīya, tritīya, chaturtha, mandra* and *atisvārya*. These notes were in a descending order *(ārohaṇa-gati)*, quite opposite to the ascending order *(avarohaṇa-gati)* of the music of the Christian era. It is known that the primitive music used to begin from the high note, and terminated in the low note, and this practice was followed even in the Vedic time. As there is no genuine proof or record of the definite practice of music of the prehistoric time, so it is not possible to determine its correct method of embellishment of that remote time. The *mātrās* or beating meters were kept by the finger signs, or by nodding of the head

in different directions. The Vedic music is known as the *sāman* or *sāmagāna*. The sāmans were sung with the help of the Vedic notes, and when the *mantrams* were recited in monotonous tune, they were known as the *stotrams* or recitative hymns. It should be remembered that music of the Vedic time was either the *recitative*, or the *tuneful*. The *stotras* in praise of different Vedic gods or deities were the recitative one, and four kinds of *gānas*—*araṇyegeya*, *grāmegeya*, *uha* and *ūhya* were practised with different tones and tunes. Most of the *gānas* or songs were auspicious, though some of them were used in *ābhichāra-kriyā* or in unholy and unpleasing performances. *Stobhas* were in use in the words of the songs, so as to create emotional motive with the elaboration of the speeches.

The Vedic music was rich with different musical instruments. *veeṇā*, *dundubhi*, *bhūmi-dundubhi veṇu* or flutes of bamboo, etc. Drums of different sizes were traditionally practised in the Vedic time. It seems that the method of construction of the bhūmi-dundubhi in the Vedic time evolved on the design already adopted in the primitive time. While discussing about music and drum of the primitive tribal music, Dr. Tucker has mentioned about the drum, Dom-piny, used by the Shilluk-speaking tribe, Thri. He has written: "It is constructed as follows: A hole is dug in the ground, about six inches across and perhaps a foot deep. Across this hole and on a level with the ground, a six foot cord is stretched, the ends attached to wooden pegs. A stout piece of hide, baked board-hard by the sun, is now placed under the cord (which is of grass), covering the mouth of the hole as well as a square foot or two of the surrounding ground. A straight stick about six inches long is now inserted between the cord and the hide, one end resting on the hide over the middle of the hole, and the other pushing against the cord; the cord is thus strung over the stick just as a violin string passes over the bridge.

The *bhūmi-dundubhi* in the Vedic time was somewhat different in construction, and it served the purpose of giving signals in distant places in the time of danger, and also in circulating important news among the neighbouring tribes. The *dundubhi*-drum was constructed out of a hollow trunk of a tree, covering it with the hide of the animals. Both these drums were considered as important and auspicious, and especially the drum, *dundubhi*



accompanied music of the Vedic time.

There were various kinds of *Veeṇā*, having different sizes with different numbers of strings. The *vāṇa-veeṇā* was fitted with hundred strings, made up of *muñjā*-grass or entrails of different animals. The commentator Sayana has described the veeṇā, vāṇa as '*vāṇasya-vādyasya sapta-dhātuḥ niṣādādi . . .*' i.e. the hundred strings were tuned in seven tones, *ṣaḍja* to *niṣāda*. So the word *dhātu* does not mean wire or cord, but means tone, both Vedic and classical. In later period, when Vedic *vāṇa-veeṇā* was extinct, Muni *Kātyāyana* designed a hundred-stringed veena which was named after him. In his *Kalpasūtra*, *Kātyāyana* has mentioned the name of this *veeṇā*, *Kātyāyanī*.

The *Kāshyapī* or *Kacchapī-veeṇā* was mostly used to accompany the chorus songs, sung by the priests as well as by the wives and unmarried girls of the priests, engaged in the sacred sacrifices. It has been mentioned in some *Brahmāṇas* that the priests and the *Sāmagas* or singers used to sing *Sāmagānas*, and sometimes the wives of the priests as well as the girls used to play the *Kachhapi* or *Kāshyapi-veeṇā* and used to dance in unison, enriching the blazing fire of the altars, and that time they used to clap the palms of their hands to keep rhythm of the songs and the dances.

This practice in songs and dances is not rare among the half-civilized aboriginal tribes of India and other places even to this day. I have mentioned that Dr. Tucker has recorded some of the songs and the dances prevalent in the Southern Sudan, and he has stated: "This is another Bari jumping dance, popular with young boys and girls. The performers form a ring, singing and clapping, with the drums to one side rather than in the middle, which is left open." From this it is understood that men of all ages, civilized or uncivilized, are fond of recreation and enjoyment in different times and at different occasions, though the gradual progress of civilization and culture have made the arts of singing, drumming and dancing perfect more and more with new elements and new devisements. So we find many new and novel forms and techniques of different arts in different ages among different nations of the world, though the human beings are guided by their age-long traditions and habits.

*Ancient Schools of Music*

Truly speaking, there were at least five schools in ancient India and they were:

I. Druhiṇa-Brahmā-School,
II. Bharata-School,
III. Gāndharva-Nārada-School,
IV. Nandikeśvara-School,
V. Mataṅga-School,

or it can be said that there were six ancient schools:

I. Vedic or the Saman-School,
II. Gāndharva-Nārada-School,
III. Druhiṇa-Brahmā-School,
IV. Muni Bharata-School,
V. Nandikeśvara-School,
VI. Mataṅga-School.

It is a fact that during the Vedic time, the Gāndharva-School, which was established and propagated by Gandharva Nārada, Tumbura, Viśvavasu and other Gandharvas existed nearly side by side, and the *mārga*-type of music, with its classical form, evolved with the materials of both the schools, Vedic and Gāndharva. The *mārga*-type of music used to be known as the *chased* music. In the *Nāradiśikṣā*, Narada, who was perhaps other than Nārada of the *Śikṣā*, incorporated most of the materials from the *gāndharva*-School, and, similarly, Muni Bharata adopted many materials from both the Schools, Vedic and Gāndharva.

We come to know from the ancient scriptures on music that in the *gāndharva*-type of music, propagated by Gandharvas like Nārada, Tumbura, Viśvāvasau, Chitrasen and others, three *grāmas*, *ṣaḍja*, *madhyama* and *gāndhāra* were in practice in different systems of Indian music, and especially the *gāndhāra-grāma* was in use in the *gāndharva* type of music. It has been said that the *gāndhāra-grāma* was practised in the *svargaloke* i.e. in the community of the bright spirits and the semi-divine Gandharvas, and that means the practice of *gāndhāra-grāma* was obsolete or abandoned by the lovers of music on earth, as soon as the *gāndharva*-School or the Gandharva system of music was practically abandoned. In the *Nāradiśikṣā* of Nārada (not Gandharva Nārada), we find different *grāmarāgas* like *madhya-magrāma*, *ṣaḍjagrāma*, *kiśika*, *pañchama*, *kaiśika-madhyama*, *sādhārita*, etc. and it seems that those *grāmarāgas* were the essential material of the *gāndharva*-School. Besides, Nānydeva or Nānybhupālā has given some secret signs of them in his *Bharat-abhāṣyaṃ*, known as the *Sarasvatīhṛdayālaṁkāra*. The music of the classical period was much influenced by the Nāṭya-school of Muni Bharata, who collected materials from the Vedic music and the *gāndharva* music and compiled the *Nāṭyaśāstra*. But it is a historical fact, that there was a novel school of music, known as *gāndharva*, devised and propagated by the Gandharvas, Nārada, Tumburu, Viśvāvasu, Chitrasena and others, and that new and novel *gāndharva* school was in use nearly side by side with the Vedic music, and music of the classical period (*mārga* or *chased* music) collected materials from both the systems, Vedic and *gāndharva*. In the 5th-7th centuries AD, during the time of Mataṅga, music system of India was enriched with the sophisticated regional tunes or melodies, and the genuine evidence of it we get from the *Bṛhaddeśī*.



Besides, in the *Rāmāyaṇa*, *Mahābhārata*, *Harivaṁśapurāṇa* and other *Purāṇas* (Epics), we find the practice of *gāndharva*-music by expert Sūtas, Singers or Singing Bards, who used to sing in different auspicious occasions and also in the Royal Courts. In the *Rāmāyaṇa* (4th canto), we find that the well-known Singing Bards like Lava and Kuśa were presenting the *Rāmāyaṇa-gāna* before Śrī Rāmachandra, the King of Ayodhyā. The *Ślokas* run thus:

*Veerādibbiḥ rasaiḥ yuktaṃ kāvyamatadgāyatāṃ*
*Tautu gāndharva-tattvajñau sthāna-mūrcchanākovidau,*
*Bhrātarau svara-sampannau gandhavāviva-rūpinau.*

That is, the Singing Bards, Lava and Kuśa presented the *kāvya-gāna*, *Rāmāyaṇa* according to *gāndharva-śāstra* or treatise, prescribed by the semi-divine Gandharvas. Now, who were the Kuśī-Lavas? Muni Bharata says in the *Nāṭyaśāstra* "*nānā-todya-vidhāne. . . . pravādane kuśalaḥ. . . . yasmāt sa Kuśī-Lāvaḥ*" i.e. the story-tellers and the wandering singers were known as the Kuśī-Lavas who were experts and well-versed in the art and science of the gāndharva-gāna. Dr. Winternitz writes: "These court-singers formed a special caste, in which the epic songs (according to the rules of *gāndharva*) were transmitted from generation to generation. Epic poetry probably originated in the

circle of such Bards, who certainly were very closely related to the warrior class. Besides, there were travelling singers, called *Kuśī-Lavas*, who memorised the songs and publicly sang them to the accompaniment of the lute (*veeṇā*), (vide, *A History of Indian Literature*, I, p. 315).

So, it is a historical fact that both the systems of the *sāman*-singing and the *gāndharva*-singing were prevalent even in the epic times. What do we mean by the word *gāndharva*? Muni Bharata says in the *Nāṭyaśāstra* (28th Chapter):

*Atyarthamiṣṭam devānāṃ tathā prītikarāṃ punaḥ,*
*Gāndharvānāmidaṃ yasmāt tasmād gāndharvamuchyate.*

That is, like the *sāman*-singing, the *gandharva-gāna* of the semi-divine Gandharvas was also pleasing and loving to the Devas. And it is quite true that Kālidāsa has mentioned about the gāndharva-mūrcchanā in his Meghadūta and also about its application to the wires of the veeṇā by the wife of the banished Yakṣa (Yakṣṇī) and the commentator, Mallināth comments: "*devayonivāt-gāndhāra-grāmena gātukametyarthaḥ.*" That is, the *grāmas*, *ṣaḍja* and *madhyama*, were practised by the artistes of the earth (*gāyanti mānavaḥ*), and the *grāma gāndhara* was exclusively used by the *devayonis* (*sa labhyo devayonibhiḥ*). The contentions of both Kālidāsa and his commentator, Mallināth are that though the *gāndhāra-grāma* and its *mūrcchanā* were obsolete in the times of the epics and also in the classical time, yet as the *sāmagānas* were prevalent in both the periods, classical and epic, so was the *gāndharva-gāna*, because both the ancient systems of music, *sāmagāna* and *gāndharva-gāna* were the source or fountainhead of the later-evolved classical type of music, *mārga-gana*. The *mārga*-system of music has elaborately been explained and described by Muni Bharata and others. These have also been dealt with in my forthcoming book, *Music of the South-Asian Peoples*, I, and also in my published book, *Bhāratīya Sangeeter Itihās*, second part of II.

*Music in Classical Period*

It is generally believed that the classical period began in the 600-500 BC. At that time, there existed different materials and schools of music. The main three schools were known as (1) the *Nātya-school of Bharata* of the *Nāṭyaśāstra*, (2) the *Nāradīya-gāndharva* school and (3) *Nandikeśvara* school. It is said that Nārada-I[1] was older than Muni Bharata, and we generally ascribe the date of Muni Bharata in 3rd century BC, to 2nd century AD, and, therefore, the date of ancient Nārada-I, who composed the *Nāradī-Shikṣā*, goes back to that of Muni Bharata. It can be said in this connection that there were four Nāradas and at least five Bharatas. But here we are speaking about Nārada-I of the *Nāradī-Shikṣā* and Muni Bharata of the *Nāṭyaśāstra*, the materials of which were collected from the most ancient Bharata, who was known as Adi or Briddha-Bharata or Brahma-Bharata who flourished, it is said, in the beginning of the classical period.



*Schools of Classical or Mārga Music*

In connection with the schools of music, we are sometimes confounded with the real form as well as classification of the *rāgas*. We generally say about some *matas* or specific methods of singing songs and playing musical instruments. These *matas* or methods of presentations of music were known afterwards as styles, and these styles used to represent schools or *gharāṇās*. The *gharāṇās* were named after the special methods of singing of songs and playing of musical instruments. So, while we ascribe some school, we take it for granted some specific methods or styles of presentation of the system of music. But difficulty arises when we ascribe the name of a school or style to some person who really created or established the school or style. As for example, when we follow the school of Bharata, or of Nārada, or of Shiva, or of Nandikeśvara, or of Someśvara, or of Hanuman, etc., the question arises as to who is Bharata, who is Nārada, etc. Is he the *ādi* or *vriddha*-Bharata, or Muni Bharata of the *Nāṭyaśāstra*? If we take Muni Bharata of the 3rd century BC, to 2nd century AD as the exponent of the *bharata-mata*, then it is clear that at that time, the *rāga*-system was current in the forms of *jāti* and *grāma*, i.e. *jātirāga* and *grāmarāga*, and there was no system of six male *rāgas* and thirty-six female *rāgiṇīs*. We face the same difficulty when we consider Nārada or

[1]There were four Nāradas: Nārada of the *Śikshā*, Nārada of the *Sangita-Makaranda*, Nārada of the *Samhita* and Nārada of the *Rāgachattārimsha*. Besides, we find the name of Nārada, who devised the *Gāndharva School* of Music.

Nandikeśvara as the promulgator of the school of *rāgas* and *rāgiṇīs*. We get also the schools of *Āñjaneya* or Hanuman, Someśvara etc. But it should correctly be determined whether we historically admit the name as well as the personality of the real propagators of the schools. So we would like to suggest the research students of music to correctly and historically determine the person who really established the schools. Moreover, while we will determine any traditional *sampradāya* (school) of *rāgas* and *rāgiṇīs*, we must keep our eyes open to truth and also to the pages of the history which gives the correct idea or notion of the schools and their authors. The practices of observing definite school and style were also observed in the ancient systems of music of the Greeks, the Romans and other civilized nations.

*Rāga-Rāginī Scheme*

The *rāga-rāgiṇī* or *rāga-rāgiṇī-putra-bhāryā* scheme evolved in the later period i.e. in the 16th-17th century AD, and before this time, the *rāga-rāgiṇī* scheme was known as the *janya-janaka* scheme. Pandit Ratanjanakar is right when he says in his book, *Rāgas in Hindusthani Music*: "The way of composition and expansion of the *svaras* has much significance in the interpretation of a *rāga* in Hindusthani music: These distinctions in the *svara-sanchāras* have given rise to classifications and groupings of *rāgas* totally different from the *janya-janaka* aspect. There are about twenty such *rāgāngās* which have given rise to as many groups of *rāgas*, whatever *melas* or *melakartās* they might belong to as regards their flats and sharps."

The characteristic of the *rāga-rāgiṇī* scheme depends upon *thāta* or *mela* or *melakartā*, which is known as the causal or basic *rāga*. From the historical viewpoint, we find that the ancient *grāmas* (group of *svaras*) gave rise to the conception of the scale or *thāta* or *mela*. The *mūrcchanās* really gave rise to the structures of the *grāma*, *ṣaḍja*, *madhyama*, and *gāndhāra*, and these ancient *grāma*-scales were afterwards replaced by the scheme of the *thāta* or *mela*. Now, how the later *rāga-rāgiṇī-putra-bhāryā* scheme evolved gradually and Pandita Dāmodara clearly explained and depicted that scheme in his *Saṅgīta-darpaṇa*, Pandit V.N. Bhātkhande has explained it in his book *A Comparative Study of some of Leading Music Systems of the 15th, 16th, 17th and 18th Centuries*. Let us mention this fact, adequately described in the Paper of Prof. Harold Powers, read before the *International Music Symposium*, held in Manila, in 1966. Prof. Powers has mentioned: "Before the period in which the ancestors of the present scale-type classifications made their appearance, there had been classification systems based on other criteria, about which we can only guess at the present state of our knowledge; these are reported in *Saṅgīta Ratnākara* and other treatises. Instances no longer surviving are the grouping of "*gītis*" into *shuddhā*, *bhinnā*, *gauḍā*, *vesarā*, and *sādhāraṇā*, a scheme possibly related to systems of literary style, and the grouping of "*aṅgas*" into *bhaṣāṅga*, *rāgāṅga*, and *krīyāṅga* (*Upāṅga* was a later, fourth category), which may well refer to functions of music in the theatre. The threefold grouping of *rāgas* into *śuddha*, *chāyālāga*, and *saṅkīrṇa*, according to the degree of admixture of melodic types, is more modern, and it survives in practice and to a considerable extent in theory in our own time. The *rāga-rāgiṇī-putra-bhāryā* schemes at one time intimately and creatively associated with *rāga-mālā* painting and *dhyāna* verses, are still represented in the North. In some of the 10th-century and 17th-century treatises as well one finds, side by side with newly developed and developing systems of classification by scale-types, the kind of descriptive verses more usually associated with *rāga-rāgiṇī* classifications. *Rāgavibodha* imitates *Svaramelakalānidhi* (without acknowledgement) in its *melakartā* scheme, its *veeṇā*-freting and *vīna*-tuning, and in many other general and detailed features. Its most striking difference is in a fifth chapter, on "*rāga-rūpa*." This chapter is divided into two parallel parts, *nāda-rūpa* and *devatā-rūpa;* the first is the famous section of musical examples with *saṃketas* (ornament symbols), the second is a series of *dhyāna* verses. And in different works of Pundarika Vitthala, as reported by Bhatkhande, very similar patterns occur: classifications by scale-type into between fifteen and twenty-five *melakartās*, like those of SMK and RV, and *rāg-ragiṇī* schemes too."

It is true that the authorship of the later-evolved (in the 16th-17th century) *rāga-rāg ṇī-putra-bhāryā* scheme cannot be in any way ascribed to Muni Bharata or any other Bharata, or to Nandi or Nandikeshvara-Bharata. This problem was discussed long ago by Pandit Krishna Chandra Vedānta-Chintāmani in an article,

*Sex in Methodised Music of India*, appeared in the 'Hindusthan Standard' (29-30/9/1941). The late Vedānta-Chintāmani has tried to throw some light upon the methodised *rāga-ragiṇī* scheme, but his interpretation is purely based on the religio-spiritual conception, and so it cannot be *accepted as a rational and historical one.*

*Music in the Epics*

We get many materials of music in the Great Epics like *Rāmāyaṇa, Mahābhārata, Harivaṁsha* and in different *Purāṇas.* In the *Purāṇas* like *Mārkandeya, Agni, Vāyu, Vishnudarmottara,* etc., we find the materials of music with some developed forms. In the Great Epics, we find the uses of three basic scales, *ṣaḍja, madhyama,* and *gāndhāra,* whereas, the *gāndhāra-grāma* was obsolete because of its intricate arrangements of the tones.[1] Besides the problem of the basic scale, we confront with the problems of different *grāmarāgas* also.

In the *Rāmāyaṇa* (400 BC), we come across seven pure *jāti-rāgas* which were the forerunner of all the later-evolved *jātirāgas* and other *rāgas.* In the *Mahābhārata-Harivaṁsha* (300-200 BC) we find both the *ragas, jāti* and *grāma.* In the *Harivaṁsha-Purāṇa;* we get the reference of *sāḍ-grāma rāga* i.e. six *grāmarāgas,* but in the seventh-ninth century AD, we get the use of seven *grāmarāgas,* as is evidenced by the Kudimiyamalai Cave Inscription of South India. Let me quote from my book, *Historical Development of Indian Music* the remark about it by Dr. Krishnasvami Aiyangar. He has remarked in his article, *Some Contributions of South India in Indian Culture* (1942): "Mahendra Varman seems to have been a patron of music as well, and a short musical treatise referable to his time is inscribed on the face of the great Siva Temple at Kudimiyamalai in the Pudukkottai state so that Mahendra in particular was a patron of art as well as of religion." Kudimiyamalai literally means the hill of Him who has the *Sikhā.* It is the Sikhānāthasvāmi temple. "This huge inscription," says R. Sathyanarayana, "is engraved on a rock on the slope of the hill behind the Sikhānāthasvāmi temple. The end-signs and some of the last letters of the

[1]The real fact is this that as the *gāndharva* system of music, devised by Gandharva Nārada Tumburu. Visvāvasu and others, was out of practice, its predominant *grāma, gāndhāra* was also out of practice, and then it was gartered by the mythological line: '*gāndhārah svargaloke.*'



lines of the final sections of the inscription are obscured by the rock-cut *maṇḍapam* in front of the Melaikkovil, but otherwise the writing in the pallvagrantha characters, containing all the headings and the colophons in *Saṁskrita* except a line in *Tamil* at the end. It contains quadruple groupings of musical notes, pertaining to the seven archaic *rāgas, śuddha-grāma, madhyama-grāma, ṣaḍjagrāma, sādhārita, pañchama, kaiśika-madhyama* and *kaiśika,* current in ancient India. . . Unfortunately, a similar inscription at Tirumayyam near Padukkottai was erased in greater part at a later period and is now almost in an undecipherable condition. . . The inscription is believed to have been composed in the seventh century AD on the strength of scriptural and other evidence. Its author is generally believed to be Mahendra Vikrama Varman I of the Pallavas. Though the inscription was discovered as early as in 1904 and edited by P.R. Bhandarkar in 1914 with the help of the commentary, supplied by the late Rao-Saheb H. Krsna Sastri, only an occasional or a casual study of the inscription has been made till now."

Mr. R. Sathyanarayana of Mysore Brothers has also supplied some information about it. He says; "The inscription of the seven *grāmarāgas* is divided into seven sections, 'each sub-divided into a number of *ākṣiptikās.* Each *ākṣiptikā* is in a horizontal line, the notes being arranged in quadruple groupings. Each *ākṣiptikā* concludes with an end sign. Fifteen of these are lost. . . The total usage of musical notes in the inscription is 2432. But of these 54 are not available. However, 19 out of these missing notes may be guessed as follows: sa—3, ri—2, ga (*antra-gāndhāra*) —2, ma—4, pa—3, dha—3 and ka (*kaiśika-niṣāda*)—2."

*Music is Dynamic*

Now, from these citings and references, we come to know that music of India was always dynamic with its new forms from the primitive period upto the present time. In Matanga's *Brihaddeshī* (5th-7th century AD), we find the history of evolution and the method of rectification of various folk-tunes, which were sophisticated and included in the fold of classical music. It is further interesting to note that most of the classical tunes or melodic forms of both Northern and Southern systems of music are the remnants of the formalised *deshī* or regional tunes. I have discussed about it in my book, *Historical Development of Indian*

*Music.* However, these historical evidences prove how classical music is based on the structure of the folk-music. Matanga's *Brihaddeshī* of the 5th-7th century is a genuine proof or record of this fact. The book, *Brihaddeshī* is the collection of sophisticated regional songs and melodies. Matańga has admitted that he, for the first time, is credited with determining the definition of the word '*rāga.*' Matanga has further informed that most of the *deshī-rāgas* were rectified or modified with the help of ten essentials (*dasha-lakshaṇās*) and were introduced in the high way music.

Music of India with its different patterns and tunes marched onward towards different periods, classical, mediaeval and modern. Some are of the opinion that upto eleventh-twelfth century, we find no great difference between the two systems, North-Indian and South-Indian, as both the systems adopted their common materials and methods of music from Bhārata's *Nāṭyaśāstra.* The principles of both Nāradas I and II, Matanga, and Pārshvadeva were also followed in the North and the South, but during the time of Shārṅgadeva, in the thirteenth-fourteenth century, we find some changes in the names and forms of the *rāgas* as well as in their methods of presentation. In the fourteenth century, in the time of Vidyāranva Muni, there happened a considerable change in both the systems and schemes of the *rāgas.* But some scholars do not admit this fact. They say that there prevailed two distinct systems in the North and in the South side by side. So leaving aside all controversies and differences of opinion, we can say that time is a great factor which produces new and novel materials of music, or it can be said that in different times, different old forms and patterns of music were replaced by the new ones, and thus they created some renaissances in the domain of music, and thus music of India, both Hindusthani and Carnatic along with their subsidiary forms, were enriched from time to time.

Gradual evolution makes everything perfect. Music-materials and forms march onward in gradual process and its march shapes things or materials, and pours into the old ones new vigour, value and beauty. Thus in the way of gradual progression, different forms and types of music came into being. Prof. Boatwright is correct when he says that the South-Indian Carnatic is possessed of common roots with the Northern Hindusthani varieties, but when it came under the sway of Muslim influence,



many things were reshaped specially in the North. Many musical instruments also evolved gradually in different ages with their new names and forms.

Now, it is true that music, especially the folk or regional type of music has various changing forms, and a close study will reveal that they possess a common root and also some common elements. So it is a fact that methods of origin and expressions may differ, but all of them appeal to the deepest core of the human heart. They create pathos and aesthetic feelings, which are real aim of both classical and non-classical regional music.

*Problems of Music*

A study of music is necessary for better understanding and knowledge, yet proper investigation into the history of music is required. So, while discussing on music, its origin and manifestation in different forms and ways in different periods, historical and rational knowledge about music is more essential. There are many quasi-historical and mythological ideas, interpretations, and records, which sometimes mislead the authors, artistes and musicologists, and thus spoil the spirit and proper scheme of writings on music. We have mentioned at the outset that though there are many historical and textual evidences regarding origin and evolution of music, i.e. of *shruti, svara, rāga, thāta, mela* or *melākartā, tāla, laya,* etc. along with different materials of music and musical instruments, dances, and *hand-poses (mudrās),* yet some describe and depict them according to their own sweet-will and imaginative ideas, which sometimes do not hold good.

It is our duty to trace everything of music accurately with the help of historical writings, excavated findings, different records and chronicles so far they are available. We sometimes find that the genuine materials of music are very scanty, or they are in crude form, yet we know that they will help us to construct a reliable history of music. From the pages of the history we come to know that there is some connecting link or continuity of culture from the primitive to the prehistoric periods and from the prehistoric to the Vedic period. And we have already said that there was a gradual evolution of materials of music, along with musical thoughts and knowledge. It is natural that art remains crude and undeveloped at its very early stage, and with

the growth of intellect and consciousness, the art takes some developed and new forms.

Man is the creator or designer of everything he wants and he creates the worlds of environment, beauty, and grandeur of his own, and in this way small mundane creations enrich the grand and great creation of God the Almighty. The creation of music is a superb one. It is sublime, surpassing and otherworldly, but its composite raw materials are worldly and limited. Yet we know that the limit shows the eternal luminosity of the unlimitedness, the personal leads us to the impersonal and universal goal. Therefore, both seriousness and serenity of the art of music should be kept in mind, so as to represent music with both of its aspects; theoretical and practical, and to realise the sublime and universal aspect of music.

There are various remains of vocal music, musical instruments, dances and hand-poses etc., depicted in the walls, façades and railings of different Monasteries, Cave-temples and Stupas of the Hindus, Buddhists and Jains, and we should take that those depicted materials are the means to enrich our knowledge of the history of music. Besides, the ancient treatises in Sanskrit and other languages should be taken care for discovering the depth of music.

We know that there are controversies regarding origin of *veeṇā*, *sitār*, *violin*, *mridaṅga*, *tabal*, and *bāyan* as well as of different dances and hand-poses. I do not like to elaborately discuss these matters here, but I admit that those controversies should be met to solve the problem. There are sufficient stone-models of different kinds of *veeṇā* or lute with different wires. The carvings of them in different rocks and paintings supply us many convincing proofs that *sitār* was not invented by Amir Khusrau or by others, but it remained as a class of *veeṇā* even in the pre-Christian period. It is sometimes found that leaving aside all controversies, some writers and artistes are inclined to apply his own sweet-will, knowledge and judgement, so as to arrive at a conclusion, and from their own knowledge and judgement they conclude that the honourable Poet Hazarat Amir Khusrau invented musical instruments like *sitār*, *tabal* and *dholak*, along with different *bandish* or composition of *khyal* in different *rāgas*. He also invented some new *rāgas* of *mujib*, *sāzgiri*, *yāman*, *zilāf*, *usshaq*, *firdast* or *firdost*, *gānam*, etc. The



*sitār*, in its original form, was known as *Seh-tār* which means *se* or three and *tār* or strings. It is said, they maintain, that Amir Khusrau used in his *sitar* three strings of steel or bronze or copper. His *sitār* of three strings was divided into 12 or 13 frets of metal. He also invented *mizraab*, a typical form of spectrum made up of metal. But that is not the historical fact.

In this connection, we would like to mention further some statements or comments on the musical instrument *sitār*, made by Dr. Wahid Mirza in his book, *The Life and Works of Amir Khusrau*, published by Idarh-i Adabiyat-i. This book is a thesis for Ph.D. Degree in the London University in 1929. In Chapter VII, while discussing on 'Khusrau—The Artist' (p. 236), Dr. Mirza has carefully mentioned some facts of the invention of *sitār* and of several melodies or musical forms of Amir Khusrau:

1. "Tradition, again, ascribes to him the invention of the sitār as well as of several new melodies compounded of Persian and Indian tunes . . ."
2. "He seems to have been quite familiar with the Persian system and to have known well all its intricacies—the four usūls, the twelve pardāhs and so on. (vide *Qiran-us-Sa'dain*, p. 168; I'jaz-i-Khusrawi, R. II, p. 280)."
3. ". . . . he invented the following new melodies: munjir, sāzgāri, aiman, 'ushshāq, muwāfiq, ghazan, zilāf, farghāna, sarpardā, bākhārz, firdast, mumiam(?), quāl, tārānā, khyāl, nigār, bāsit, shāhānā, and suhila (vide *Rāgdarpaṇa of Shibli*)."
4. "It is useless to enter here into the technical niceties of music or to try to establish the identity of all his inventions, but there is no doubt that popular melodies qual and ghazal were first introduced into Indian music, by Khusrau. Qāwāls all over India recognize him to be their master, even to-day."
5. "The invention of the sitār, again, has been so persistently ascribed to Khusrau, that it is now generally accepted to be a fact beyond doubt. The sitār originally meaning a three-stringed instrument, is a simplified form of the old Indian instrument vina (which is said to have been invented by Mahādeo himself), and might at any time have been evolved in India. Khusrau's age would, perhaps, seem to be a time particularly suited for his evolution. *But unfortunately I have been un-*

*able to trace the name 'sitār' anywhere in Khusrau's writings,* although there are pages full of the description of the various instruments used in his time. Nor does any of his contemporary, or even later writers mention the name. The only instrument peculiar of India (and probably a new invention) would seem to be the 'ajab rūd, which does not appear to resemble the sitār at all. Indeed, it is hard to trace the name in any but the comparatively modern Persian literature of India, while it occurs in Turkish and Persian poetry of a much earlier date. This would induce one to presume that the sitār was originally invented in Persia, or rather Caucasia, and was introduced into India in later times. The 'tār', in fact, is the national musical instrument of Caucasia and Georgia to-day, and it was probably from these countries that the instrument spread into the western lands under the names of zither, guitar, etc. But still the fact remains that even some reliable authorities ascribe to Khusrau the invention of this instrument, and there is no doubt that it was evolved from earlier instruments during the time when Persian and Indian cultures came into close contact. The sitār, which resembles the Persian tanbūr or 'ūd in shape and, the Indian viṇā in principle, is itself an epitome of the Indo-Persian civilization."

Now from these statements it is understood that Dr. Wahid Mirza is a historian and a research scholar, but is not an expert musicologist. While commenting, he has admitted or confessed: "Tradition, again, ascribed to him." "It is useless to enter here into the technical niceties of music or to try to establish the identity of all his inventions." Regarding the invention of sitār by Khusrau, his own conviction or belief entirely depend upon the fact: "The invention of the sitār, again, has been *so persistently ascribed to Khusrau,*" and not upon the findings of his own research work. And he has admitted that as "even some reliable authorities ascribe to Khusrau the invention of this (sitār) instrument," "but unfortunately I have been unable to trace the name 'sitār' anywhere in Khusrau's writings." So there is no doubt that "it (sitār) was evolved from earlier instruments during the time when Persian and Indian cultures came into close contact." Dr. Mirza has also admitted from the historical standpoint that "The sitār, which resembles the Persian tanbūr or ūd in



shape and the Indian viṇā in principle, is itself an epitome of the Indo-Persian civilization." But the real fact that lies hidden behind the invention of the purely Indian instrument, *sitār. Sitār* is a new developed form of different *viṇā* and of the *chitrā-viṇā,* described in Bharata's *Nāṭyaśāstra* and also depicted in different rocks and paintings of the Hindu and Buddhist temples. Besides, it has already been mentioned that the *saptatantri-viṇā* has already been excavated from the Pitalkhora Cave, dateable to 2nd century BC to 2nd-3rd century AD. Two pictures, one is of a musician—male, and other is of a musician—female, have been given in my book, *A History of Indian Music,* I.

Similar unhistorical accounts are also found in the book, *Ma'danul Moosiqui,* written in 1886, by Hakim Muhammad Karam Imâm, a Courtier of Wajid Ali Shah of Lucknow. Some portions of this Urdu book have been translated into English by Govind Vidyarthi. Muhammad Karam Imām has given many facts and descriptions of different kinds of music and their expositions in and before his time, but his facts and descriptions have been much distorted and are unhistorical. As for example, while describing the enchanting power of the *rāgas,* he has mentioned the names of Hazrat Amir Khusrau, Miran Madhu, Nāyak Bāiju Bāorā and others, but his assimilated records and facts of different times have created some doubt and chaos. As for example, Karam Imām has written in his book: "This kind of power was not confined to the six main *rāgas* mentioned above. Similar effects were produced by what is known as *Putra-Rāgas* and *Rāgiṇīs.* Thus, the *Sohini* stopped rain; the *Todi* stopped a breeze; and *Sarang* threw animals and human beings into a state of frenzy. And when the *Zilf,* which was originated by Hazrat Amir Khusro, was sung, fresh leaves sprouted on trees that had been dead long ago. Needless to say that this *Rāga* brought freshness to the heart of the listeners. The *Poorabi,* which too was invented by Hazrat Amir Khusro and which was a favourite *Rāga* of Hazrat Nizamuddin Auliā, turned a stone into a lump of soft wax. And because of this Amir Khusro is considered a complete master of all *Rāgas* of the past as also the ones invented by him just like the Rishis who created various *Rāgas.*

". . . . In the time of Akbar, only Miran Madhu Nāyak had perfect mastery of all *Rāgas* and *Rāgiṇīs.* Other musicians were masters of one or two *Rāgas* only and, therefore, were not

Nāyaks. They were effective in singing only those *Rāgas* over which they had perfect control and were like wizards, possessing the power of one or more spirits. Thus, we hear that when Tansen sang the *Megh* there was rain: when Baiju Bāwrā sang the *Deepak* the lamps burnt automatically and fires broke out all around. When Rājā Samokhan Singh sang the *Śree-rāga* the animals became senseless. Same was the case with the singing of Sree Chand, Brij Chand, Gopal Lāl, etc.

"Among the Khayāl singers who followed Hazrat Amir Khusro there were quite a few musicians who were noted for effective expositions of different *Rāgas*. Sultan Sharqui was famous for his *Purabi*, Baz Bahadur for his *Zilf*, Chand Khan for his *Sohini*, Kabir for his *Bāgeshree*, Chanchal Sain for his you *Jayjayavantī* and Suraj for his *Rāmkelī*, etc. In short, a particular effect was created by all these singers. Therefore, the Qauwwals were considered very effective singers."

Karam Imām has also quoted the opinions of other contemporary books; *Nagamat-Yusufe*, *Khulasat-Aish*, *Saṅgeet-darpana*, *Saṅgeet-sāra*, etc. to support his statements, but, unfortunately, they seem to be the heresays, and imaginative and mythical stories.

Regarding the patronage and contribution of Hazrat Amir Khusrau, it can undoubtedly be said that as a genius, scholar, writer, and poet, Hazrat Amir Khusrau was an unparallel person. Ziauddin Barni remarks in his *Tarikh-i-Feroz Shāhi*: "Such as had never existed before and have never appeared since. The incomparable Amir Khusrau stands unequalled for the volume of his writings and the originality of his ideals . . . . he was an advanced mystic." Maulānā Shibli Nomāni has also wrote highly of Amir Khusrau in his *Shi'rul Ājam* (II, pp. 107-95). Khusrau has himself given account of his life and achievement in the *Gharratul Kamal*. The most reliable contemporary accounts about Khusrau are also available in Ziauddin Barni's *Tārikhi-i Refos Shāhi*. The work, *Siyarul Auliā* (Chapter V) also gives the biographical information about Khusrau. Prof. Brown has edited the work of Abdul Qadir Badauni's *Tazkiratish Shu'ara* (pp. 238-47), which gives some unhistorical account of Khusrau. Mohammad Habib has recorded many historical and literary accounts of Khusrau in his book, *Life of Amir Khusrau*, and in the 'Introduction' to Hazrat Khusrau's book, *Khaza'nul, Futuh* (Treasures



of Victory).

Amir Khusrau learnt Arabic, Sanskrit, Braja-bhāṣā and Hindi, 'and Auhadi has mentioned it in his *Tazkira-i' Urfat*. Daulat Shah has quoted from Khusrau's own account where Khusrau has written: "I am a master of music as well as of poetry." "I have written three volumes of poetry and my musical compositions would also amount to three volumes if they could be reduced to writing." Maulana Shibli quotes from *Rāga-darpaṇa*, a Persian translation of *Manik-Sohal*, made in the reign of Aurangzeb, a number of *rāgas* and *rāgiṇis*, which Khusrau is said to have invented, writes Mohammad Habib in his book, *Hazrat Amir Khusrau of Delhi* (1927). Khusrau was a disciple of Shaikh Nizamuddin Auliā, and Shaikh inspired his every phase of life and taught to love the Hindus and Mussalmans alike.

We are glad to learn that a National Committee with the Rastrapati Late Fakhruddin Ali Ahmed as its President was formed (in 1974) to commemorate and to celebrate the 700th anniversary of the renowned poet and scholar Amir Khusrau (1235-1325 AD). It is a national duty to pay our homage to all the great past masters of India and abroad. But at the same time we should be cautious to get rid of all the prejudices, heresays, and unhistorical facts which are created round the names of the great and renowned personages. Hazrat Amir Khusrau had a profound knowledge in music. He designed many new *rāgas* and *rāgiṇīs* mainly based on the structures of the regional and folktypes of songs those were current in his time in Delhi and its adjacent places. "As a writer of *ghazals*, Khusrau has been equalled but not surpassed," says Habib, "His mind held in a happy proportion, the two elements required to produce lyric poetry of the highest excellence—a fine ear for music and a heart that feels and can express the feelings . . . If there was not a shred of sense and meaning in the words of Khusrau's finest lines, then rhythm and sound alone would suffice to make them immortal. He is the favourite poet of the music singers *(quāwāls)* who have loved to set his lines to music . . . ." In fact, *ghazal*, *quāwāli*, and other types of regional songs found their way of evolution, as has been said before.

Regarding *sitār* of the *veeṇā*-class (harp-size), it can also be said that *veeṇās* with seven and nine strings—*chitrā* and *vipañchī* are found mentioned in Bharata's *Nātyaśāstra*, which dates

3rd century BC to 2nd century AD. I have written already in my book, *Historical Study of Indian Music*, that both Emperor Sumudragupta and Pallavarāja Mahendra-Varman were the expert players of the *Saptatantri-veeṇā*. The *veeṇā* used by Mahendra Varman was known as *Parivādinī* with seven strings. and Pallavarāja learned *veeṇā* from his Guru, Karkāchāya. The *veeṇās* at that time were in bow-shape like the Egyptian harp, and this harp-type *Veeṇā* is profusely found in the Cave-temples of the Hindus and of the Buddhists. The experts are of the opinion that *Saptatantri-veeṇā* with seven strings were in vogue in India at least from the 3rd century BC, to 7th-8th century AD.

It will not be out of place to mention here in this connection that regarding *veeṇā* or bow-harp and violin-bow, Prof. Galpin has suggested that these must have originally been developed from the hunting bow, to which a boat-shaped sound-box and additional strings have been attached, and these are often figures in the hands of the musicians on the early Buddhist sculptures as at Bhājā, Bhārhut, and Sānchi (second century BC) and Pitalkhora (7th century AD). The history of the bow-harp has become clearer since representations of it have been discovered in Babylonia dating before 3000 BC and actual specimens have been unearthed at Ur. Further, the word, whether applied to a harp or a lute, if evidently derived from the Sumerian *Ban* or *Pan*, 'a hunting bow,' which is found too in the ancient Egyptian name *bain* or *ban* for the same instrument, lingering also in the coptic vini and the Indian *viṇ* (the northern *Viṇā*) and *pināka* (the musical bow). But Mr. Fetis has called the *dhanuryantram*, the bow-harp, as the forerunner of violin. Prof. Galpin has further suggested that apart, however, from these interesting details which the musical instruments of India offer us toward the study of their evolution, there are two ways at least in which the Western Orchestras are indebted to her, one for the gift of the violin-bow, and the other for the development of the cross-blown concert flute. Prof. Galpin's suggestion is informative and historical, but yet, not only his suggestion, but also all suggestions, come from the experts of both the East and the West, shall properly be studied and examined with an outlook of critical research.

As regards, *mridanga*, *tabal* and *bāyān*, we can safely collect the ancient remains of them from different temples of Orissa



and of other places. *Pākhowâj* is the Arabic name and its Sanskrit name is *mridaṅga*. In the Natyashastra, we find the *Bhāṇḍa* and the *Pushkara-vādya*. *Pushkara* was a kind of drum. Two or three *Pushkara*-drums are generally found by the side of the sacred idols, two of them were placed horizontally and one was in the lying posture. The leaning one and the horizontal one or ones used to be played for keeping rhythms in music and dancing. They were used also in the *vrinda-vādyas* or orchestras which have been depicted in the Ajanta frescos. The expert musicologists are of the opinion that *tabal* and *bāyān* were the diminutive forms of the ancient *Pushkara-vādyas*. Regarding *dhruvapada*, *khyāl* and other types of songs, I have briefly surveyed their historical evolution in my second lecture, but it is a fact that *kheyāl* was not invented, nor designed by Amir Khusrau, the Court-poet of Emperor Ala-uddin Khilji, as it evolved in course of time from the ancient *prabandha*-type of songs.

While discussing about music and, materials of music, we should follow the principle of the age-long tradition, equipped with sufficient scientific knowledge. It is true that creative outlooks and propensities of different periods supply many new materials and methods of devisement. It has been said before that old ones are all the time replaced by the new ones, and the new ones are again replaced by the newer ones, resting firmly on the background of the old and traditional ones. So it must be taken that music-forms and music-materials of the classical and other periods evolved undoubtedly in some new directions, taking lights from the periods prehistoric and Vedic.

A comparative study and unbiased outlook should be maintained in the ways of research. While discussing the Indian system of music, we should also follow the ideals and the systems of music of other civilized nations of the world, for making ourselves well-conversant with their musical tradition and knowledge. It should be remembered further that comparative knowledge is the best means to make all kinds of education and art perfect. Music is an Art, which knows no limitation of any caste, creed and colour. The Nature is the embodiment of the heavenly beauty and grandeur, so if we are conscious of this truth, our knowledge and experience of music will be perfect and pure, and then only we will realize the highest value of the art of music.

Chapter 2

# FORM OF MUSIC

*What is Form of Music*

Form of music is born of the structure composed of different elements of music, material, mental and spiritual. The life of form is infused by the creative artistes when they are conscious of the art and its creation, together with its value. Or it can be said that form of music is the structure of tones and tunes, along with the embodiment of other musical materials.

The form of music can be divided into two, open and closed, which are called in Sanskrit *anibaddha* and *nibaddha*. The open form or *anibaddha-saṅgīta* is not bound by any tāla, pada and other categories, whereas the closed form or *nibaddha-saṅgīta* is bound by *tāla* and other musical categories.

A 'form' of music, says Prof. Waldo Pratt, is that part of art of composition of music, which is the collection and arrangement of structural details and elements with reference to clearness, order, balance and coherence of general effect; or, more vaguely, total embodiment or presentation, so far as it can be distinguished from content or idea. Specially, the part of arrangement that is characteristic of a particular class of species of compositions, is often called a musical art-form. The most general aspect of form is that which regards the means of operation or performance in view and considers the place or occasion. Thus, there are forms or modes of procedure that are characteristically *vocal* or *instrumental*, and each of these may be *concerted, choral, orchestral*, for an ensemble of *soloist*, etc.; or *solo* for a *solo-singer* or a *solo-instrument* (with or without accompaniment); or again, for a *solo-player* on a concerted instrument. In most cases, the chosen means of presentation dictates, to some extent, the form, so that a successful transfer to another means can be effected only by some process of adaption or re-arrangements of the form. Furthermore, though much less precisely,



forms differ accordingly as they are intended for the stage, place and occasion.

The more technical aspect of form is that which regards either the tonal texture adopted, or the large time-units or divisions, in which the tonal expression takes place. Among the leading forms are, on the vocal side, the *song*, the *recitative*, the *part-song*, etc., and, on the instrumental side, melodic pattern of many kinds, or *song without words*. Besides music, there are forms of architecture, sculpture and painting. The forms are the vital things for shapes to music, and those shapes are again decorated with various ornaments of *melā* or *melākartā*, *alaṁkāra*, *tāna*, etc.

*Thoughts Transformed into Forms*

From the psychological study we know that the mental feelings or thoughts are transformed into material forms, and mind projects itself as matter. It is the idealistic theory which differs from the materialistic theory, which says that matter is real and mind or ideal is the reflection of the matter. But Shankar says that the world-appearance is the mind-construction. A man thinks of a thing first in the mind, and then he projects it in the outward world.

In Pandit Somnath's *Rāgavivodha* (early 17th century), we find *dhyānas* (contemplative compositions) of different *rāgas*, and then their pictorial forms were conceived and were materially presented. It can, therefore, be concluded that emotional forms of the *rāgas* were presented in material forms sometime in the 15th century AD. The emotional forms of the *rāgas* are really the thought-forms and so those thought-forms have their bases on different emotions of the mind. The emotions and the aesthetic sentiments are one and the same, and the pictorial forms of the *rāgas* are the symbol or replicas of the mental attitudes. The artistes design the tonal forms of different *rāgas* and those tonal forms are surcharged with emotions which are afterwards transformed into material ones. Therefore, mind is the source or fountainhead, from which the mental structures of the *rāgas* take their material forms, and when the forms of the *rāgas* are materialised, the poets compose the dhyāns and the artists draw their pictures with colours. The *rāgas*, therefore, have three aspects—the causal, the subtle, and the gross, that is to say, the spiritual, the mental and the material. The Sānkhya and the

Vedānta admit the theory of *satkārya-vāda* i.e. *nāsha* or destruction of a thing means the material or manifested form of the thing goes back to its original causal form. So the physical or material form which is manifested in the visible material world, is no other than transformation or ejection of the mental or spiritual form. The visible and material forms of the *rāgas*, therefore, exist in the bed of the mind and then the mind projects them *out there* in the material world.

*Psychological Necessity of Form*

There is a psychological necessity of form. We know that different musical forms are constructed out of different types of musical compositions of words and tunes, and they are different in appearance for some psychological necessities, urges, or demands. In ancient India, we find different types of music, which gave rise to different forms for different occasions and for creating and evoking aesthetic sentiments and moods. Besides the dramatic songs *dhruvās*, different types and forms of *gānas* and *gītis* evolved to suit different purposes and temperaments of the people and also to fulfil the necessities of the society and life. *Ālāpas* and classical types of *dhruvapada, khyāl, thumri, tappā, gazal*, etc. gave rise to different forms, so as to create emotive lustre, grace, and value of music. In like manner, there evolved many forms of music in the West, which are the *simple-binary*, *simple-tertiary*, *compound binary*, ronde, sonata-ronde, and also the *cyclic* form and different *style-pieces* of music. There are also *chamber*-musical form, *choral*-musical form, and different other forms of folk-music in the West. Similar process happened also in different music-loving nations of the world.

We have said that different types of song give rise to different forms of music, and these forms create and evoke emotive sentiments and feelings. As for example, the *dhruvapada*-form of song is divided into different classes, and as these forms are composed of words and melodies, having straight, waving and deep movements, they create different sorts of emotion in the mind.

*Psychological Aspects of Form*

In fact, different movements of the words and tunes create different feelings and moods. The great artist, Nandalal Bose sketched different lines of the pictorial forms, showing their



movements, and he stated that the straight lines of the pictures as well as the straight movements of intonations of the words and tones give rise to various forms of emotional unit. As for example, the carved and wavy movements of *rishabha* and *dhaiv vata* of *bhairava, āshāvari, jayjayavanti*, etc. create sorrow and grief of the departed dear ones. Similarly, the straight lines of the pictures as well as the straight movements of *ṣaḍja* to *madhyama*, or *ṣaḍja* to *pañchama* create calmness and peace in the minds of the artistes and the listeners. The forms with different movements of tones and tunes are, therefore, the causes of evoking emotive feelings and moods. If you are interested, you may see my Bengali book, *Rāga-O-Rūpa*, second volume, and *Historical Study of Indian Music*, in which I have incorporated some pictures in lines with movements, drawn by Nandalal Bose of Śāntiniketan.

Now, both the forms of music, open and closed—*anibaddha* and *nibaddha*, are no other than the tonal structures or patterns which are the objects of pleasure and enjoyment i.e. of *ramaṇiyatā*. The tones and tunes of both the forms, closed and open, are constituted out of the arrangements of different sweet and smooth sound-units, possessed of pleasing power or *rañjanāśakti*. The elaboration of tones i.e. *alamkāras* also creates emotive value. As *vyañjana* creates grace and beauty i.e. *lāvaṇya* and *saundarya* in poetry and literature, and thus helps to manifest emotions or divine passions in the minds of the authors and the readers, so the pleasing property or *ramaṇiyatā* in tones and tunes creates emotions and feelings, and thus, saturates the minds of the artistes and listeners.

While discussing 'aesthetics as a normative science,' Dr. Carl Seashore has discussed about musical forms, along with its four aspects. The four aspects of musical aesthetics are the *musical medium*, the *musical form*, the *musical message*, and the *musical response*. The *musical medium* is the music proper, as executed in the form of physical sound which has its physiological and musical correlates. Aesthetics accepts the scientific approach to the mediums—physical, physiological, and psychological. We know that the composer, the performer, and the listener—all deal with the physical medium, and all the theories of musical form and interpretation of message and response must, in the long run, be grounded upon a true cognizance of the nature of the

medium and its possible roles.

The *musical form* is especially concerned with the musician. The musician, says Dr. Seashore, is primarily concerned with the nature of musical form, as has been said before, and with the organization of its art principles, its development, and the theory of art objectives. Therefore, musical form deals with different styles of musical composition, rules for composition and interpretation, and theories as to the nature of aesthetic appeal in all cases, how to do this and that, and the reason for it. Therefore, the musical forms really deal with different song-forms of *prabandha* and other classical and regional types.

*Different Musical Forms*

Dr. Seashore says that aesthetics is interwoven with different musical forms, and musical forms may be reduced largely to the cumulative body of practical principles of aesthetic structure, the interpretation of these in the forms of musical objectives, and the theory of the nature of the beauty involved. Besides, the musical form to the musician is the primary issue, to which the *musical medium*, *musical message*, and *musical response* play but a secondary role. It is in this field also that musical theory has made the most notable advances, and it is, in this field also, says Dr. Seashore, the musician has held and must continue to assume larger and larger responsibilities for initiative in the building of musical aesthetics, and really it is creative. It is, in this field, the musician as an artiste, creates the graceful and colourful musical structures, so as to make the creation of his art fruitful.

The *musical message* can be known as feeling, but it is no other than aesthetic experience. It supplies also ideation, impulse, craving and wish or inspiration for creating music, but yet it can be called interpretation and explanation of the musical experience of the sender and the receiver of music in terms of content. It is found that the composer or performer of music, who desires to transmit an experience of pure feeling, places himself in a receptive mood, in which the musical material takes the form that satisfies his mood spontaneously. The musical message appears to him i.e. to composer or performer as an inspiration, and, in result, his feelings are moulded in pure tone and tune, or tone-experience and tune-experience. The musical material and form



then take the shape of a stimulus for feeling of the beauties of tone and tune in themselves, aside from formal art or meaning.

Then comes the *musical response*. The hearing of music is a response to a stimulus. Dr. Seashore says that it has been said that what a man shall see in a landscape, depends on what he is, so in music. This view and explanation of musical aesthetics are also supported by Prof. Revesz, in his *Psychology of Music*.

*Musical Ballads in Ancient Times*

In the most ancient days, in the primitive time, when some structures of human society were formed, there evolved a crude form of culture, and out of the toils and efforts of men, some simple types of art-form also came into being. We have already discussed before how the idea of art of music evolved gradually with the sense of love for art and its culture. The primitive men mostly belonged to the nomadic tribes, but yet they were fond of rest and repose amidst their hard labour, and as a matter of fact, some crude forms of singing and dancing evolved as a means of recreation and enjoyment. The text-parts of their plain songs were very simple in prosaic form, and some monotonous tunes were added to them. The tunes were perhaps in a recitative manner, and they used to keep rhythm and tempo with the clapping of their palms of the hands. Gradually, the prose-form of their songs was changed, to some extent, and some form of verse, with rhythmic meter came into being though it was not polished. So it is natural to think that when prose speech was heightened through gradual process into hymn or song or tuneful recitative one, it inevitably took an ascent to a point i.e. to intonation, rest or mediation, and descent or cadence. In the primitive music, these things were naturally found. These things were found not only in the primitive music, but also in other forms of chanting and singing. These forms were found in music of the Vedic period, and when mediation and descent or cadence evolved in a prosaic or recitative song, then naturally there evolved some registers or *sthānas* like bass, medium and high, or grave, balancing circumflex and acute—*mandra*, *madhya*, *tāra*. We have mentioned before that the primitive peoples at first used to sing in very high tone, and afterwards a grave or low tone was invented to suit their purpose, and complete their simple music. However, we find that the primitive peoples devised a form of

music upon the structure of which the prehistoric and the historic Vedic peoples created some forms of music, adding to them more tones, along with rhythm and grace.

We come to know from the historical records that while tones were added to the *rik*-stanzas, the *sāman*-songs were formed. In the *Ṛgveda*, we find many ballads of human sentiments, which were current in the society. These ballads were divided into three groups: (1) the ballads of superstition like Vashista's hymn to the frogs; (2) the martial ballads reflecting to the spirit of the age in its political setting; and (3) the ballads of association dealing with normal, abnormal and supra-normal human tendencies and feeling towards love.[1] The ballads were the songs, and Dr. Deussen considers them as a prosody on the ritual songs, and the malicious satire on the *Brāhmaṇas*. Dr. Keith does not admit this estimation of Dr. Deussen. Some are of the opinion that the ballads, dedicated to some priests like Gomāyā, Hārita and others, were gathered round the rainy season in the hope of rainfall, just as the priests gathered and presented songs around the brimful vessel in the Vedic sacrifice. Dr. Keith considers that the Rigvedic ballads, set to tune, were the satires, viewed from one angle, and was a genuine piece of flattery, from another viewpoint. Some of the song-form ballads of the tenth *mandala* of the *Ṛgveda* were no other than the prayers for aid and victory in the war, and they can be known as the war-songs. And it should be remembered that those ballad-songs used to be sung with some tones, grave or high.

*Types of Plain-songs*

Similar type of plain songs with sacred monody are found among the early Chinese, Egyptian, Hebrew, and Greek Music. The music of the Greeks was the most important in all antiquity for several reasons, and most probably the Apollonian and the Dionysian cults influenced the clarity of form as well as the purity and objectivity of expression. It is also a fact that the form and style of early Greek music were mainly based upon the acoustical mathematics of Pythagorean ratios, and so various

[1]vide Dr. P.S. Shastri, *Rigvedic Ballads of Association and Love* (appeared in the Indian Historical Quarterly, XXXIII, September, 1957, no. 3).



complicated scale-patterns, called modes, were employed. They, in turn, were based upon three *tetrachords* or groups of four adjacent tones like *diatonic*, *chromatic*, and *enharmonic*.

Dr. Charles Burney has given a short account of the music of the ancients of the West in his *A General History of Music*. He writes: "It is evident, from the proofs already given, that the Greeks and the Romans had but two different degrees of long and short notes, and even the old lozenge and square characters still used in the Canto Fermo of the Romish church, under the denomination of Gregorian notes, are but of two kinds: the time of these may, indeed, have been accelerated or retarded, but still the same proportion must have been preserved between them; and all their variety must have arisen from different combinations of these two kinds of notes, such as any two of ours could afford as semibreves and minims, minims and crotchets, or crotchets and quavers.

"This accounts for the facility with which even the common people of Greece could discover the mistakes, if any, were committed in the length and shortness of the syllables, both with respect to the poetry, and the music; a point of history in which all writers agree; and this seems to confirm what has been already said in the fifth section; that besides the intervals peculiar to the melody, rhythm, or time, must have contributed to characterize the modes, though it has no kind of connection with our flat and sharp keys; and this gives an idea quite different from what our modern modes, taken as keys, and our music, in general, furnish. Tartini, upon this subject, says that we make the prosody subservient to the music, not the music to the prosody; and adds, that as by the laws prescribed to the ancient musicians, they were obliged to preserve rigorously in their music the quantity of syllables, it was impossible to protract a vowel in singing, beyond the time which belonged to a syllable: we, on the contrary, prolong the vowels through many bars, though, in reading they are oftentimes short." Further he writes: "By the improvement of instrumental music, and indeed by the liberties which we have taken with poetry in singing, we have multiplied notes, and accelerated the measure. Instead of one sound to one syllable, or one portion of time for a short syllable, and two for a long one, we frequently divide and subdivide the time of these several portions into all their aliquot parts, and

sometimes into incommensurable quantities."

"After the invention of musical characters for time, different from those in poetry, the study of their relations became one of the most laborious and perplexed parts of a musician's business. These characters were of different value and velocity, according to other characters placed at the beginning of a musical composition, and likewise frequently occurring in the course of a piece, to announce a change of measure: as from common time to triple, from quick to slow, or the contrary. These characters were called *modes*, but they were so extremely embarrassing and ill-understood, till the invention of bars by which musical notes were divided into equal portions, that no two theorists agreed to the definition of them.

"These *modes*, by which the kind of movement, with respect to quick and slow, as well as the proportions of the notes, used to be known, serve for no other purpose, since technical terms, chiefly taken from the Italian language and music, have been adopted, than to mark the number and kind of notes in each bar."

"We have also, in our *Airs*, a distinct species of music for poetry, wholly different from Recitative and Chanting; for in these we are less tied down to stated measure than the ancients, being only governed by the ascent and cadence of the words. However, our florid-song, it cannot be dissembled, is not always sufficiently subservient to poetry; for in applying music to words, it frequently happens that the finest sentiments and most polished verses of modern languages are injured and rendered unintelligible, by an inattention to *prosody*. Even the simple and plain rules of giving a short note to a short syllable, a long to a long; and of accentuating the music by the measure and natural cadence of the verse, which, it may be supposed, the mere reading would point out to a good ear and understanding, are, but too frequently neglected."

"But notwithstanding, both poetry and prosody are so frequently injured by injudicious composers, it must not be imagined that in our simple airs of the gavot and minuet kind, we have no musical *rhythm*, or that it always classes with the poetical. Innumerable instances may be given from well-known English songs, where the cadence of the verse, and even the pronunciation of each syllable is carefully preserved by the air. For



though our time-table furnishes six different degrees of long and short notes, without points, yet, if the divisions in songs designed to display a particular talent for the difficult execution be excepted, we seldom use more than two kinds of notes in the same air."

*Development of Early Music*

This development and conditions of early music are found in musical world of every ancient and civilised nations of the world. In India, we have seen the developments and manifestations of music in the primitive, pre-historic and early phase of Vedic as well as in classical periods. The intricate devisements of the musical groups are also found in the Muni Bharata's *Nāṭyaśāstra*. It is true that during Muni Bharata's time, in the 3rd century BC to 2nd century AD musical forms, materials, and manifestations were more developed, rectified, and scientific. The devisements of the microtonal units and *jātis* and *grâma-rāgas* were also advanced and heightened. Like Pythagoras in ancient Greece, Muni Bharata in ancient India, devised scientifically twenty-two microtones in the octave i.e. in between *ṣaḍja* to *ṣaḍja*. Three registers, bass, middle and high, along with other characteristics, were already in practice from the Vedic time. Besides, there was current secular music which can be categorised as the plain song. I have already mentioned before that plain song with its different forms, was in practice even among the primitive peoples, when intelligence among them grew more acute. It has been said that the early plain song was known as the 'sacred monody,' and it was afterwards adopted in the early Church in the West. But there was also the practice of secular monody which was different from plain song in various respects. Dr. Miller states in his *History* of *Music* (1957) that secular monody differs from plain song or sacred monody in seven respects: "(1) It usually has a metrical basis, and is more strongly rhythmic than is plain song; (2) It has a wider range; (3) the phrases of secular melody are usually more regular; (4) secular melody is not strictly modal. . . ." In the Vedic period, we find that the Vedic songs, and not the chants, were systematic, measured, rhythmic, and tuneful. Both the songs, sacred monody and Vedic song, were mostly religious and spiritual. In the Greek music, we find different kinds of sacred hymnal song, as it is found in Vedic India. The Vedic music, *sāmagāna* was mainly

pentatonic in form like the Greek and the Chinese music. The rendering of the Vedic music was various according to the rules and restrictions of different Vedic recensions, and it has been said before that in the Kauthumiya recension, six and even seven tones were used with various modes, otherwise the Vedic music was pentatonic.

In the early Greek music, we find hymns to Apollo, which were known as the Delphic hymns. Besides, there were short hymns to the Sun, hymns to the Muse, hymns to Nemesis, etc. The Romans were mostly imitative in nature, so they borrowed the hymns and their methods of rendering from the Greeks. The Romans made music from poetry, but in India, we find two kinds of form, the recitative and the singing. Mr. de-Montes is of the opinion that in the primitive vocal music, we do not find a union of poetry and music.

*Vedic Musical Form*

But this comment of de-Montes should be critically examined, because, in the *Ṛgveda*, we find various kinds of verses, addressed to different gods, were recited and sung. The recitative ones were known as *stotras* and the singing ones as *gānas*. The *gānas* were mainly divided into some categories, *araṇyegeya*, *grameyeya*, *uha*, and *uhya*, and they are found in the song books, *Pūrvārrchika*, *Āraṇyaka-saṁhitā*, and *Uttarārchika*. These *gānas* evolved from the collection of verses, taken as a whole, and different Vedic tones were added to them. But the songs or *gānas* of different Vedic recensions used to differ in intonations as well as in the methods of rendering. This kind of difference is found also in the early songs of the ancient tribes of the world. So, it can be considered as a *traditional* method or process, and even in these days, in the twentieth century, we find differences in intonation and methods of rendering of the songs. Methods of rendering songs are known as styles which are different in different schools or *gharāṇās*. While discussing 'Shamanism as the Basis of the Sāmaveda in the *Ṛktantram*,' Dr. Surya Kanta has quoted some of the peculiar sounds of the folk-songs of different nations of the world, which can be compared with different *bhaktis* or *stobhas* that are generally used in the Vedic *sāmagānas* and even in the *stotras*. It has been quoted from Mr. de-Montes' book, *Primitive Music*: "In singing, some tribes i.e. North-



Indian Americans use the sounds 'he,' 'ah,' no intelligible words being uttered. Among other tribes, the songs are monotonous chants, extending over, but few notes, varied by occasional howls and whoops in some of the more spirited melodies. Words are often borrowed from other tribes without being understood." In this way, we find the sounds, hai-a, hai-a, and other similar utterances which are similar to Vedic *stobhas* or *stobhakṣaraṣ* of the *sāmagānas*. Dr. Felber has given many illustrations of the *sāmans* with the application of these *stobhas*. These peculiar accental sounds, *stobhas* help in the songs to produce aesthetic sentiments. Prof. Bloomfield is of the opinion that the *sāmans* represent little more than the secondary employment in the service of religion of popular music and other quasi-musical noises. These peculiar words or utterances were used in the primitive early songs, which were developed and refined in course of time, and were applied afterwards into the formal rituals of the Brāhmanism, in order to add an element of beauty and emotion. The students of Vedic music also know that in the *sāmagāna*, some words are added in the text-parts, and those words are no other than the *stobhas* like *ai*, *hai*, *hāu*, *hāu*, *huve*, etc. to elongate the speech and intonation of the words, so as to create aesthetic sentiments. These *stobhas* are used even to this day in our music. As for example, in our *dhruvapada* type of music when we use the text-part: *ādideva mahādeva*, *devadeva śankara*, etc., we add *stobhas* a aa aa ai, i etc. You know the *stobhas* are known as '*rasakalātmakāni akṣarāni vā varṇāni*' as they create and generate aesthetic sentiments. Regarding the primary sentiment *śriṅgāra*,[1] generated from a *rāga*, Muni Bharata says: '*tatra śriṅgār nāma rati-sthāyibhāva-pravabha ujjlaveṣātmakaḥ. tadevameva gurbāchā rasiddho hridyo'jjvala-veṣātmakaḥ śriṅgāro rasaḥ*' i.e. the sentiment, *śriṅgāra* enlightens the hearts with its bright lustre.

There are eight *rasas* and different prime and subordinate *bhāvas*, and Bharata and others say that these sentiments and moods are the means to get the value not only of music, but also of all arts.

Now, it is a fact that music prevailed all through the ages, but we do not find any definite form of music of the pre-historic time

[1]It can be said that Bharata has used *Śriṅgāra* in place of *Śānta-rasa*.

in India, as we get a very few crude and undeveloped musical instruments, along with a figure of dancing girl of the aboriginal tribe. It can be said that the Vedic period supplied us some definite materials of music, and some methods of singing of *sāmagāna* also. The folk type of regional songs were also practised in the Vedic period and it is suggested by the *grāmegeya-gāna*. It has been said before that the Vedic music was systematised by a definite scale of three octaves, and the *Taittiriya-prātishākhya* has supplied the materials of those scales. *Puspasūtra*, the *Prātishākhya* of the *Sāmaveda*, has informed us of the scales, along with different methods of rendering of the *sāman*-songs. Regarding definite form of the Vedic scale, some are of the opinion that the octave of the Vedic music is to be regarded as built up of two tetrachords, each a true fourth separated by a major tone. In its turn, each tetrachord contains two major tones and a limma. It has been said before that the *sāman*-scale is in a descending series. Since the high note, *kruṣta* cannot be the opening note, we will have to regard the basic scale as commencing with the note, *prathama* and ending with it, and the seventh note being *kruṣta* of the octave. The interval between *prathama* or Ma and *dvitīya* or Ga was regarded as a major tone. The interval *mandra* i.e. Ni and *prathama* or Ma is a fourth or *chaturyamaṃ*, *prathama* or Ma and *dvitīya* or Ga is a major tone, and *dvitiya* or Ga and *mandra* or Ni is the lower *chaturyamam*, similar to the first one. The *Kātyāyana-sūtra* has advised not to start *gāna* from the Vedic tones, *atisvārya* or Dha and *kruṣta* or Pa. Pandit Laksmaṇa Saṅkar Bhatta-Drāviḍa is in favour of the *riju* or straight scale in a descending order i.e. *prathama, dvitīya, tritīya, chaturtha, mandra, atisvārya, kruṣta*— Ma Ga Re Sa/ Ni Dha Pa, whereas M.S. Rāmasvāmi Aiyar admits the *vakra* i.e. reverse one in a descending order, which is known as Ma Ga Ri Sa/ Dha Ni Pa. But Nārada of the *Shikṣā* was in favour of the scale of *vakragati*, or reverse order i.e. Pa Ma Ga Ri Sa Dha Ni. Now, from all of them we get the medium, i.e. *madhya-saptaka* scale of the Vedic music as *anudātta, svarita* and *udātta* from which evolved the Vedic as well as non-Vedic *laukika* notes i.e. *tritīya* and *mandra, chaturtha, prathama*, and *kruṣta*, and *atisvārya* and *dvitīya* which give the idea of R-Ni/-Sa-Ma-Pa/ Dha-Ga. Sa-Ma-Pa are the balancing and base notes, and among these three, Ma appears as the medium which



controls or makes balance of the two Sa and Pa. Pandit Somenath (early 17th century) has called this unit of three prime notes as *svayambhu-svarāḥ* or self-born notes.

Afterwards S-M-Pa was considered as the basic or primary notes, and the rest ones as the secondary or subordinate notes. This form of the Vedic music is followed even to this day in the *Sāman*-singing, though different renderings have been evolved. For detailed information, I would like to request the research students to consult the chapter of the *gānas* in the *Rik-tantra*, pages 18 to 22, edited by Dr. Surya Kanta. Both Savara Svamin and Acharya Sāyana have thrown sufficient light upon the method of rendering or singing, and in the later period, Prof. Simon has discussed in the German edition of the *Puspasūtra*.

*Forms of Jāti and Grāma Rāgas*

Following the form of Vedic music, different forms of non-Vedic *gāndharva* and *deśi* music evolved. The *gāndharva* type is known as *gāndharva* because the *gāndharva* type was designed on the image of the Vedic music. The word *mārga* means *anveshane* (*mārgaḥ anvesaṇe*) i.e. it was 'searched after.' That means the *mārga* type of music of the post-Vedic time took a new shape with some modifications. It is admitted by Muni Bharata in the *Nātyaśāstra* and he adopted many materials from the ancient *Nātyaśāstra*, composed by Adi or Brahma Bharata. Bharata has discussed about seven pure *jātirāgas*, together with more eleven mixed *jātirāgas*, but, in the pre-Christian era, Valmiki has already mentioned about pure seven *jātirāgas* (vide the *Rāmāyaṇa*, Chapter IV).

These seven *jatirāgas* were possessed of some characteristics, and they used to be sung by the Wandering Bards like Lava, Kuśa and other minstrels. In the *Mahābhārata* and *Harivaṁsha*, we get the references of both *jāti* and *grāma rāgas*. The six *grāmarāgas* (*ṣaḍ-grāmarāgani*) were sung according to three *grāmas, saḍja, madhyama*, and *gāndhāra*: "*a-gāndhāra-grāma-rāgaṃ*," though the *gāndhāra-grāma* was out of practice in the beginning of the Christian era, because of the disappearance of the *gāndharva* music.

*Different Forms in the Time of Bharata*

In Muni Bharata's *Nātyaśāstra*, we find different forms of

music in a more systematic and scientific way. Muni Bharata has discussed about eighteen *jātirāgas* and different *grāmarāgas*, sixtyfour *dhruvā-gānas*, four kinds of sophisticated regional *gītis* like *māgadhī*, *ardha-māgadhi*, *prithulā*, and *sambhāvitā*, etc., along with different *kapāla* and *kambala-gītis*. Among the eighteen *jātirāgas*, seven pure ones already existed long before Bharata's *Nātyaśāstra* in the pre-Christian era, and eleven mixed ones were added afterwards to suit the purpose. The *jātis* gave birth to different *grāma* and *deśi rāgas*, and they are the forerunners of all kinds of *rāga*. Besides, there were *dhruvā*-form of *prabandha* type of classical songs like *madraka*, *aparāntaka*, *ullopyaka*, *prakari*, *upohana*, *obenaka*, *rovindaka*, and *uttarā* of different styles.

After Muni Bharata, Mataṅga, Pārshvadeva, Durgāshakti and other ancient musicologists have mentioned about various classico-regional form of songs, which were known as seven *gītis*, *śuddhā*, *bhinnā*, *sādhāranī*, etc. We have also mentioned that there were more *gīti*-forms like *māgadhi*, *ardha-māgadhī*, *prithulā* and *sambhavitā*. So we find that there were prevalent two kinds of song-form, known as *gīti* and *gāna*. We find a difference between the two forms, *gīti* and *gana*. The *gītis* like *śuddhā*, *bhinnā*, etc. together with *māgadhi*, *ardha-māgadhī*, etc., used to be sung with the proper division of syllables which indicated duration of time between the musical tones, used in the *gītis*, whereas the *ganas*, *jātirāga*, *grāmarāga*, *dhruvā*, etc. were used with *rāgas* only.

Besides *gāna*, there are classico-regional songs, which have been depicted by Mataṅga or Matanga-Bharata in the *Brihad-deśi*, the great treatises on the *deśi*-songs together with various *rāgas*. The *deshī* or classico-regional song-forms were numerous, and their stocks were further enriched with various sophisticated or formalised forms. The *prabandha*-type of songs evolved with the materials of those classico-regional *gānas* and *gītis*.

*Form of Prabandha*

What are the *prabandhas*? It has been discussed before that the *prabandha*-type of songs were bound up with the materials of *dhātu* or music-part, *aṅga* like *svara*, *pada*, *tāla*, etc., *jāti* like *medinī*, *nandinī*, etc. It has two prime forms, *nibaddha* and *anibaddha* i.e. closed and open. The *nibaddha* or closed form of



songs were divided into three, *prabandha*, *vastu* and *rūpaka*. The *anibaddha* or open song-form was known as *ālāpa* or *ālapti*. The *ālāpa*-form of music is an elaboration of tones, which gives the complete picture of the *rāgas*.

The main *prabandha*-form of songs was divided into *sūḍa*, *āli* and *viprakīrna*. They were further divided into different subordinate forms, and from them evolved numerous types of songs, which are at present practised. Besides *sūḍa*-type of songs, there were the *viprakirna*-type, which is the base of different types of *dhruva* or *dhruvapada*. (1) *Dhrura* means the song which is full of vowels that generate greater amount of emotional sentiments. This form of song is considered as sacred or *dhruva* because of their permanent value and grace. The form of *dhruva-prabandha* was renovated by Rājā Mān Singh Tomar of Gwalior in 16th-17th century AD Rājā Mān Singh arranged a conference of music, and many talented musicians like Nāyak Bakshu, Nāyak Macchu, Bhānu, and even Nāyak Gopal joined that conference from the Deccan. Recently *Sahasrarasa*, a collection of one thousand *Dhrupad*, composed by Nāyak Bakshu, has been published by the Sangeet Natak Akademi, New Delhi, with the permission of the India Office Library, London. This book has ably been critically edited by the scholar like Dr. (Miss) Premlata Sharma of Banaras Hindu University. It is said that these songs were collected by the order of the Emperor, Shāh Jāhān in 1037-1063 i.e. AD 1628-1658. We know from the Persian manuscript of the book that Emperor Shāh Jāhān ordered to collect all the genuine *Dhrupads* which were in practice at that time and even after the 16th-17th century AD. The learned editor informs us that it was arranged in four *rāgas* and forty-six *rāgiṇīs*, and was introduced by a Persian Preface. In the Persian Preface, it has been mentioned that Nāyak Bakshu used to stay at Gwalior and at that time Rājā Mān Singh was the Ruler of Gwalior. We know from the Persian Preface of Nāyak Bakshu's book, *Sahasrarasa* that the *dhrupads*, composed by Nāyak Bakshu were greatly appreciated by Rājā Mān Singh, Sikandar Lodi, Rājā Vikramjit, Ibrahim Lodi and others.

It is to note that the publication of the *Sahasrarasa* has thrown a new light on the domain of history, as we come to know that though Rājā Mān Singh of Gwalior renovated the old type of the *dhruva-prabandha*, yet the shastric *rāgas* and *rāgiṇīs* were already

practised in the 16th-17th century and even before that in a traditional method. As for example, during Rājā Mān Singh's time, various *dhrupads* used to be practised in different *rāgas* and *rāgiṇis* like varieties of *kalyāna, kānāḍa jayjayvantī, bhairava, deshakāra, bhupāli*, etc. But we do not know why Nāyak Bakshu used only four main *rāgas* like *bhairava, malkosha, hindola* and *Śrī* instead of six *rāgas*. Be that as it may, it is a fact that with the introduction of new type and new style of *dhrupad*, the practice of the *prabandha-gānas* were not stagnant, but it was more popular with new vigour.

Let us discuss briefly about the form of *khyāl*, which is purely imaginative and colourful. There are many controversies regarding the origin of *khyāl*-form of song. Some are of the opinion that (a) *khyāl* evolved from the *kaivaḍa-prabandha*, (b) some say that it originated from rasaka or *ekatālī-prabandha*, (c) some say that *khyāl* evolved from the *rūpaka-prabandha*, and (d) some are of the opinion that *khyāl* was created on the image of the *sādhāraṇī-gīti*, which was current in the 12th-14th century AD. The talented musicologist like Thākur Jaideva Singh is of the opinion that *khyāl*-form of song is a natural development of the *sādhāraṇī-gīti*, along with the *bhinna-gitarīti*.

So it can be said that the graceful imaginative form of *khyāl* was neither invented by Indo-Persian poet, Amir Khusrau, nor invented in the Court of Jaunpur by Sultan Husain Sharqui, but the *khyāl* of slow tempo was designed and made popular by a noted Dhrupadist as well as the *Veeṇkāra, Niyāmat Khān*, who was in the court of Sultan Muhammed Shah in 18th century AD. It is also true that *khyāl* already existed in some form even in the time of the Emperor Akbar in the 16th-17th century, and it used to be practised by the top-ranking Hindu and Muslim musicians like Suraj Khan, Chand Khan, Baz Bahadur, and others.

From the *Shir-ul Ājam* by Maulana Shilbi, we get some remains of regional light songs like *gazal, masnavi, quasidā, rubai, sāna-i bādā-i*, etc. and from the *Āin-i-Akbari* by *Abul Fazal-i-Ālāmi*, we get *chind* i.e. *chhand* or *chhanda-prabandha, chot-kul, kālyānā, tārānā, vishānpad, or, vishnupada, kāmi, lāchāri, jākri, kārkhā, sādrā*, etc. It is also known that from very ancient time upto the present day, both the highway classical and regional folk-tunes and folk-songs were prevalent among all classes of people of



different tastes and temperaments. These are the forms of different songs of North India. In the South, we find different forms of song with different tunes. The *kritī, varṇam, padam, jāvālī, rāgamalikā*, etc., together with different devotional songs contributed by Tyāgarāja, Shyāmā Shāstri, Muthusvāmi Dikshitar, Svāti Tirunùl and other talented composers are worth-mentioning. The West Bengal and Bānglādesh have contributed various forms of classical, devotional and regional types of songs which are considered to be the unique treasure of music. The song-forms of *padāvalī-kīrtana, ḍhap-kīrtan, bāul, bhātiyāli, jāri, sāri, bhādu, tusu, manasār-bhāsān, chatkā, murshidi, prabhāti, gambhirā, jhumur, patuā-gāna, gājan*, etc. are also worth-mentioning in this connection. Besides, there are different forms and types of regional songs of Assam, Manipur, Nagaland, Bihar, Orissa and other hilly countries, together with the folk-songs of different provinces and villages of South-India and Ceylon. But the methods of presentation or styles of those folk-songs differ from one another. Moreover, it is the opinion of the experts that the tunes or melodies of the highway art-songs have their bases on the folk or regional songs, and those sophisticated forms came into being in a gradual process.

The forms of song further give the ideas of different types, and besides them, different styles or *gharāṇās* came into practice. The styles of songs evolved for different methods of embellishment or singing, and some psychological moods are responsible for their origin. There was no connecting link among the distant countries, and so independent taste and choice among different masters gave rise to different schools or *gharāṇās*, and those schools and *gharāṇās* created different styles, though real ideal and value among them remained the same.

*Changing Forms of Rāgas*

Now, I have given in the first part of this lecture the historical as well as the textual details of forms of music which will inform us about their evolution, construction, and manifestation, together with their various types, or textures, or patterns. Now, I am entering into the discussion of some technical and controversial subjects of forms of music, though in a very precise manner. However, I am distributing a drop only from the vast ocean of the music-materials and music-informations. We know that *rāga-*

forms are characterised by two categories, pure and mixed—*shuddha* and *mishra*. In the pre-Christian era, i.e. in the times of the Great Epics and classical Sanskrit literature, we get references of seven pure *jātirāgas*, with the notes, vital or dominant, subordinate, concordant, and discordant, which are known as *vādī* that speaks about the real form of the *rāga*, and *samvādī*, and *anuvādī*. There were notes, *vivādī* and *varjita*, the hostile and the dropped ones. *Vivādi* note is sometimes helpful for creating grace and specific characteristics of a *rāga*, but *varjita* one is dropped, as it destroys the form and spirit of a *rāga*. As it is found that the fifth note *pañchama* is dropped in the present form of the *rāga*, *mālava-kaushika*. But sometimes the note, *pañchama* is slightly used in the *mālava-kaushika* for creating a special feature, grace and emotive value. It is also found that the ancient tonal structure of the *mālava-kaushika* was heptatonic i.e. possessed of seven notes, whereas the present form of it is pentatonic or possessed of five notes only. The ancient heptatonic or *sampūrṇa* form of the *mālava-kaishika* is found in Pandit Dāmodara's *Saṅgīta-darpaṇa* of the 16th-17th century AD. History of music supplies the genuine evidences of various changes in the forms not only of the *rāga*, *mālava-kaushika*, but also of most of the classical *rāgas* like *bhairava*, *bhairavī*, *mālava* or *mālavī*, *toḍī* or *toḍikā*, *vāsanta*, *vāsantī* or *vāsantikā*, *bāngālī*, etc. So, the question of the notes, *vivādi* and *varjita* sometimes appear as useless.

Similarly we find the *rāga*-form, *kaushika* or *kashikī* is included in the *jātirāga*-class, from which, says Mataṅga, the *bhāsā-rāga*, *mālava-kaishika* evolved. Further the authors of the 16th-17th century describe that the *mālava-kaushika* is the *saṁkīrṇa* or mixed *rāga*, born of the combination of two sophisticated regional tunes, *kaishika* and *mālava*. Like *mālava-rāga*, there are many *deshaja rāgas* like *bāngālī*, *khambāvatī* or *khāmāja* or *khāmāich*, *saindhavī*, *dākshinatya*, *kānāḍā* or *karṇāta*, *etc.*

Further, we see in the *Bṛhaddeshī* of Mataṅga, the *rāga-bhairava's* tonal form is pentatonic. We find also in the *Bṛhaddeshi* a *tāna*, named *bhairava*, but it is not the fact that *rāga bhairava* originated from the *tāna bhairava*. The *bhairava rāga* evolved in the historical dialectical process from the tunes of the *Bhairavā*, the aboriginal tribe of the Himalayas, and Pandit Sāradātanya has said in the *Bhāvaprakāshan* that the *Bhairavās* were included



in the aboriginal stocks of the *Shakāra*, *Ābhira*, *Chandāla*, *Shavara*, and *Pulinda*. But Pārshvadeva says in the *Saṅgīta-samayasāra* that the *rāga bhairava* evolved from the *jātirāga*, *bhinna-ṣaḍja*: '*bhinna-ṣaḍja-samudbhava*.' The *bhinna-ṣaḍja* is an ancient classical *Jātirāga* and Shārṅgadeva has said that this *jātirāga* was sung in the *hemanta*-season i.e. in October-November, during the sacred ceremonial function of Sārvabhauma, and it used to evoke the aesthetic sentiment, *vibhatsa*, which is unsuitable and unhealthy. Now, the question may arise as to if the causal melody, *bhinna-ṣaḍja* is suited or selected for evoking *vibhatsa-rasa*, then how the subordinate *rāga*, *bhiravā* can be known as the prime or *ādi-rāga*, generating *shānta*, *karuṇa*, and *bhayānaka rasas* i.e. emotive feelings of calmness, softness and fierce? Pārshvadeva and Śārṅgadeva have selected *bhairava* as the prayer-song, which is applicable to holy occasion of worship. The *rāgiṇī-bhairavī* is also applied to prayer—'*śivapūjāratah bhairavī*.'

It has been mentioned before that in ancient time, the form of *bhairava* was pentatonic, whereas in the 16th-17th century Pandit Somanath has recognised it as a heptatonic one and also as the basic or *mela-rāga*. So we find that the forms of the *rāgas* have been changed in different ages. Not only that, but it is also found that the creative faculty of the composers and also of the artistes had in them new vision and freedom of choice, and that practice exists even to this day.

In this connection, it can also be said that for want of love for art and beauty, many of the colourful and graceful forms of *rāgas* and *rāgiṇīs* are going into oblivion. A close study and careful investigation are required to find out the missing links of the *rāga*-forms, ancient, mediaeval, and modern. In the field of rhythm also, we have lost many of the links between the old ones and the new ones. We use *ekatālī*, *tritālī*, *dhimā*, *dipchandi*, *jumrā*, *dādrā*, etc. in *khyāl* and *chautāla* or *chartāla*, *dhamāra*, *sultāla*, *jhāptāla*, etc. in *dhruvapada*, but we have lost many *tālas* like *brahmatāla*, *rudratāla*, *mohantāla*, *sattitāla*, *lakṣmitāla*, etc. as well as the links between the shāstric *tāla*-forms which are mentioned in the *Saṅgīta-Ratnākara*, and other ancient Sanskrit treatises. We have seen the *Abhināva-tālamanjarī* by Pandit Kāshinath Apātulsi, who has tried his best to unlock the mystery of different rhythm patterns, though he has admitted his debt to

Shārṅgadeva, the author of the *Saṅgīta-Ratnākara*—'*granthe ratnākare'sau*,' but unfortunately we do not find many of the forms of the *tāla*, which Pandit Kashinath has quoted or mentioned in his book. Similarly, in the *Padāvali-kīritana* of Bengal, various forms of intricate rhythms have been used. In the system of Carnatic School too, there we find various *tālas*, and out of them only forty-two or forty-four *tālas* are survived. So in this respect, the North Indian system of Hindusthani school is very poor in using the number of *tālas*.

In the early 18th century, Ghanashyam Narahari Chakravorty wrote three books, *Saṅgītasāra-saṁgraha*, *Gīta-chandrodaya*, and *Bhaktiratnākara*, in which various *rāgas* and *tālas* have been explained, and, unfortunately, most of the artistes and musicologists are indifferent to study them for their better use and appreciation. The *Padāvalī-kīrtana* is purely a classical one and it evolved from the *karaṇa-prabandha* or *kīrtilahari-prabandha*, but I do not know why our learned Ustāds and musicologists have given off the effort of research work on *Padāvalī-kīrtan*,[1] and even on many other *bhajans* or devotional songs. Different forms of music, both classical and folk, should, therefore, be studied with historical outlook and with a spirit of love, so as to heighten the status of research work, and also to find out many forgotten treasures of *rāgas*, *tālas*, dances and dance-poses, so as to preserve and glorify the tradition of artistic and spiritual India.

[1]vide the historical account and description of *Padāvalī Kīrtana* (of Bengal) in my book, *Historical Development of Indian Music*, see ed.

## Chapter 3

# FUNCTION OF MUSIC

*Dual Phase of Function*

Function of music conveys two kinds of idea:

(1) Activity of musical entertainment, and

(2) What result and benefit we get from music, and what aim and object of art of music are?

We will now discuss about function of music keeping our eyes open on two aspects of function, so as to get comprehensive knowledge of music. We have discussed before about music and its form, and have seen that form, with its subsidiary parts and elements represent idea of music, its different manifestations. The word 'function' really connotes as well as formulates what has happened in the domain of music in the past, and what is happening in the present and what will happen in the future. It is needless to say that theory and practice of music go side by side with the works of research and renovation.

Everything in this world is known as the manifested form of the unmanifested one, which already exists in the Nature or Prakriti. The material form is the result of the subtle one, and the subtle one evolves from the causal one, and, therefore, the aspects, material, mental, and causal are interlinked with one another. The Seers of music are of the opinion that music is not created, but it shines eternally in the etherial space, which is known also as the boundless primordial Nature. This unspeakable Divine music is known as 'Music of the Sphere' or 'Harmony of the Sphere,' as has been said by the Greeks, the Arabs and others. The Greek philosopher Pythagoras has called this divine music as 'Harmony of the Sphere.' The ancient and mediaeval Indian authors of the musical treatises have defined it as an unmanifested psychic energy Kundalini which sleeps in the primal plexus, and when it passes through three successive stages of *parā*, *pashyantī* and *madhyamā*, and comes

out as *vaikharī* (gross sound), it is known as *saṅgitam*. So *saṅgīta* is phenomenal, and the Divine transcendental music is realised in the intuitive perception.

*Music, Real and Ideal*

But the eternal and spontaneous Divine music is not appreciated by ordinary men who live in the world of gross senses and sense-pleasures. Ordinary men get knowledge of everything through the gates of senses, which are gross, discursive, and contingent. Some of the Buddhist thinkers call it momentary and changing, and the non-dualists call it permanent something, which remains unchanging amidst all changes. Ordinarily through the gates of five senses we acquire knowledge of sound, touch, form, taste, and smell—*śabda, sparsha, rūpa, rasa* and *gandha*. Music is both ideal and real. It is both thought and extension, as Spinoza said. It is commonly constituted out of the fabrics of tones, tunes and other music materials, and is tinged with the colour of aesthetic contents. So music is known by its dual aspects of ideality and materiality. It is also known by the aspects of staticity and dynamicity. It is known as static, when it is concentrated in the centre, and is known as dynamic, when it moves in all directions.

*Division of Function of Music*

Function of music can roughly be divided into three parts, composition, improvisation, and appreciation, or object, action and feeling. As for example, the composers compose the material form or structure of music with the help of the composition of text-parts, the artistes improvise them (*pāṭhyas*) with tones, tunes, *alaṅkāras*, ten essentials (*dasha-laksmaṇas*) and other elements, and the listeners appreciate their presentation, made to them and to others meaningful. Besides, there are other aspects of function or activity of music. As for example, a piece or part of music is produced and the peoples who attend, give attention to it, and appreciate its theme partially or wholly. So there are some degrees in the way of appreciation of music, and these degrees are meaningful or significant in accordance with different power of understanding on the part of the listeners, and this can be said to be an appreciation. The real form of appreciation originates from the method of training or education



of music. Education of music actually trains and arranges the thoughts and capacities of the peoples who listen to music for getting proper knowledge and pleasure.

What do we mean by an appreciation? An appreciation is known by a sympathetic receptive attitude, or it can be said to be a deep penetration into the depth of the object we listen. It requires, therefore, a close contact with the object, as well as the powers, selective, receptive, and rejective. The selective and receptive and also receptive and rejective powers play side by side, and yet the receptive power generally predominates over the rejective one. Prof. F.H. Bradley, an eminent English philosopher, defines appreciation as an act of getting into the inner chamber of the object and of becoming one with the object. As for example, when an attentive man appreciates music, he first comes in contact with music and then becomes one with it. This act or attitude of non-difference can be said to be an appreciation. Therefore, an appreciation is known as a faculty of the mind, and it can rightly be said to be an intuitive perception, which makes the mind to be absolutely communed with the inner essence of music. Therefore, the real music creates a feeling of the heavenly beauty and peace in his mind, who attends music and communes with music.

From the phenomenal viewpoint this act of appreciation of music differs in different listeners. As for example, an expert and intuitive artiste first designs and then presents the form of the *rāga, jayajayantī*, which belongs to the group of *kānāḍā*. The method of designing and presenting of the *rāga* are perfect, but for the lesser capacity, one cannot appreciate the *rāga jayajayantī* in its truest sense, whereas another man can appreciate it for his greater or proper capacity of realising the *rāga*. Similar case also happens to the artistes who design and improvise the *rāgas*. It is found that some artistes sincerely design and present the *rāgiṇī, bhairavī*, but for their different capacities, *bhairavī* manifests in different form and colour, and consequently, lacks to create proper beauty, emotion and value.

*Function of Music and History*

Function of music is generally accomplished by some method of designing the forms of the *rāgas* and also by their embellishment. But what result do we get from that function of music?

We get *firstly*, the satisfaction of creating and presenting music, and *secondly*, the satisfaction of appreciation of the *rāgas* and their beauty and value. Besides, the function of music reveals the truth that music is connected with history for acquiring an adequate knowledge of different dates and materials of music, along with their evolution and manifestation in different ages. Music is also connected with other branches of knowledge like science, physics, mathematics, philosophy, psychology, aesthetics, etc. The historical aspect of music furnishes us with the knowledge or understanding how music of one nation is influenced by other nations. The historical knowledge of music gives us information, on one hand, how Egypt, Greece, China, Japan, Arabia, Persia, and other ancient nations borrowed their materials of music from India and, on the other, how India incorporated in her system many materials of music from other nations. Fusions of art and culture supply every nation new blood, new inspiration, and new vigour, and these fusions happened in India and other nations many times. We find in the history that India took many materials of art and culture from foreign lands in different times, but, at the same time, India absorbed them in her own system and Indianised them absolutely. In this way, we find that many of the *rāgas*, musical instruments and dance-techniques were absorbed in Indian music from the foreign lands.

*Function of Music in Primitive Time*

In the primitive time, the peoples were not so developed in knowledge of culture and civilization. Then the function of music used to play its role in the field of crude simple faith and social activities. There were hunting songs, rain-songs, vegetation or crop-songs, charm or magic-songs, super-natural healing-songs, war-songs, etc. Different types of song also accompanied the dances and the musical instruments. And needless to say that those simple practices of folk-dances and songs exist even to these days.

*Music in Prehistoric Time*

In the prehistoric time, there were more social and religious awakening. Religious ideas and functions used to prevail in prehistoric India. The figure of a Yogi, with his eyes fixed on



the tip of the nose, prove that the Yogic practice was in use at that remote days, and the figure of the Śakti or Durgā also prove the Tāntric worship and practice were also prevalent at that time. Though very scanty, yet some crude remnants of musical instruments and a dancing girl of an aboriginal type were discovered from the diggings of the Mohenjo-daro, Harappa and other mounds. The prehistoric remains of the musical instruments, found from the mounds of Ruper, Prabhāspattan and other areas also supply some evidences of culture of music in the prehistoric days. Rai Bahadur K.N. Dikshit, Dr. Laksman Swarup, Dr. N.N. Laha, Dr. A.D. Pusalker, Dr. Radha Kumud Mookerji, Mr. Stuart Piggot and other historians and Indologists have forwarded genuine evidences of the materials of arts of dancing and singing, found from the dead mounds of Mohanjodaro and Harappa. Rai Bahadur K.N. Dikshit has said:

"Besides dancing, it appears that music was cultivated among the Indus people, and it seems probable that the earliest stringed instruments and drums (with which to keep rhythm accompaniment with the music) are to be traced to the Indus civilization. In one of the terracotta figures a kind of drum is to be seen hanging from the neck, and on two seals we find a precursor of the modern *mridaṅga* with skins at either end. Some of the pictographs appear to be representations of a crude stringed instrument, a prototype of the modern *vīṇā*; while pair of castanets, like the modern *karatāla*, have also been found."[1]

Dr. Laksman Swarup forwards: "One seal has presented a dancing scene. One man is beating a drum and others are dancing to the tune. On one seal from Harappa, a man is playing on a drum before a tiger. On another, a woman is dancing. In one case, a male figure has a drum hung round his neck."[2]

Dr. N.N. Laha has said:

"The other statuette (Pl. XI) represents a dancer standing on the right leg with the left leg raised in front, the body from the waist upwards bent round to the left and both arms stretched in the same direction. The pose is full of movement. It is inferred that the figure was three-headed or three-faced and in that case it represented the youthful Śiva Natarāja, or the head

[1]cf. *Prehistoric Civilisation of the Indus Valley* (Madras, 1939), p. 30.
[2]vide *Indian Culture*, IV, October, 1937, no. 2, p. 153.

might have been that of an animal. There is no parallel to this figure among the Indian sculptures of the historic period."[1]

Similarly Dr. Pusalker also admits:

"The exquisite bronze figure of an aboriginal dancing girl (PL. V.4.6) with her hand on the hip, in an almost impudent posture, is a noteworthy object. Her hand and legs are disproportionately long and she wears bracelets right up to the shoulder. The legs are put slightly forward with the feet beating time to the music."[2]

Dr. Radha Kumud Mookerji also states:

"There are two remarkable statuettes found at Harappa, and the other of dark grey slate, the figure of a male dancer, standing on his right leg, with the left leg raised high, the ancestor of Śiva Natarāja."[3]

Regarding the dancing girl, Mr. Stuart Piggot suggests:

"But the bronze of the Dancing-Girl from Mohanjo-daro, so closely representing the type of hair-dressing and adornment of the Kulli Culture of South Beluchistan, does at least suggest that the merchants returning along the southerly caravan routes may have brought with them girls whose exotic dancing and unsophisticated charms might be thought to tickle the fancy of the tired businessmen of Harappa or Mohenjo-daro."[4]

Mr. S.R. Rao, the Superintendent in the Archaeological Survey of India gives a striking evidence of a *bridge* of a musical instrument, found in the Lothal, datable at 2000 BC. He has said: "A shell-piece with grooves . . . . at 2000 BC."

The bridge was attached to a musical instrument that resembled the two-stringed *dotārā*. Similarly like the Lothal, some of the remains of the musical instruments have been excavated from the diggings of Prabhāspatan (Somnath), Upper-Deccan Bahal, Nagarjunakonda at Guntur district, Brahmagiri, Sagan Kallu, etc. In Ruper, that exists, 60 miles away from the Ambala district, some of the musical materials were found, which resembled the digging materials, found in the historical Harappa. There a statuette of a girl has been found, who was

[1]vide *Indian Historical Quarterly*, VIII, March, 1932, no. 2, p. 143.
[2]vide *History and Culture of the Indian People: The Vedic Age* (1951), p. 180.
[3]vide *Hindu Civilization* (2nd Indian edition, 1950), p. 10.
[4]vide *Prehistoric India* (1250), pp. 177-78, 186-87.



playing a harp of four strings: "A figure of lady, playing a lyre with four strings, reminiscent of Sumudragupta's figure in likewise position on his coins, has been found among the terracotta figurines in Sunga and Kushan styles."

Now, from these statements by the archaeologists and historians, it is undoubtedly proved that in the prehistoric India, music was cultured with its true perspective, though it was not so developed like music of the present day.

*In Vedic Time*

We have discussed before, in short, music of Vedic time. Vedic period is very important one for musical history. The function of music used to be observed mostly in the religious performances, in different ceremonies, rites and other sacred occasions. Different kinds of *sāman*-song which are known as the Vedic music, were sung during sacrifices, and aim and object of which were to get blessings and boons of success in life from different presiding deities of the fires of the sacred altars. Sometimes the function of music used to be observed for replacing the inauspicious elements, and so both the songs, *ābhyudāyic* and *ābhichārika* were in use.

The *Sāmaveda* can be known as the source of the origin of the Vedic music, and it is also an undeniable fact that the *Sāmaveda* drew its materials and inspiration from the hymns of the *Ṛgveda*. Prof. Hillebrandt wrote that in a stage earlier than that recorded, the *Ṛgveda* was a definitely practical collection of hymns (Vedic), arranged according to their connection with different sacrificial ritual and functions. Prof. Oldenberg supported this fact, and Dr. Keith also mentioned it in his *Religion and Philosophy of the Veda*, I. While discussing 'Heiratic Religion' in his monumental book, *The Religion and Philosophy of the Veda*, he said that the *Ṛgveda* is, in general, a hymn-book for use at the three-fire-ceremonies. "They are hieratic literature in a very extreme sense. Not only do they reflect the class interests and the class viewpoints of their priestly authors, but they devote themselves exclusively to this ultra-hieratic phase of religion, the religion centering about the three-fire cult. Not only they are secular matters not primarily considered at all, but even those more populat religious performances are ignored, which did not require this elaborate ritual, and which performed the staple

religion of the great mass of the Aryan people. Nearly all of the few Ṛgvedic hymns of which this is not true, are later additions to the collection, as it stands, though this does not necessarily imply that the hymns themselves are late."

Prof. Franklin Edgerton mentioned the similar view in his *Religions of the Past and Present* (p. 122). Prof. Max Müller also mentioned it in his *Ancient Sanskrit Literature*. Dr. Keith forwarded his moderate logical view about it in the discussion on 'Popular and Hieratic Religion,' contained in the *Religion and Philosophy of the Veda* (I, pp. 55-57).

Prof. Burnell's Bloomfield's and Whitney's views were akin to that of Dr. Keith. Prof. Whitney said that the hymns of the *Ṛgveda* and the *Sāmaveda* really evoked admiration and helped the priests and the chanters of the Vedic hymns to realize their principles and aim of religious life. Prof. Deussen inclined to think that the sages or priests, who used to sing the Vedic hymns in the form of songs, were able to discriminate between the ultimate aim of life and the phenomenal world. But Dr. Keith did not agree with this view, but followed Oltamare who rejected Deussen's view.

Dr. Surya Kanta, while discussing about the precise scope of a *Prātishākya*, said about the 'winged songs' of the Vedas, "which had been composed at widely separated periods of time and space, were united at some time in collections, ascribed to famous *Ṛshis* of prehistoric times, preferably to the earliest ancestors of those families, in which the songs in question were handed down .... And since these collections, that presupposes a tolerably elaborate scheme of priestly practices in connection with the hymns addressed to the gods[1] were meant mainly to utilitarian purposes, the priest must have shaped and re-shaped them according to the requirements of the sacrifice, which naturally varied with different sets of the priests. "Further he said that the hymns were, in no way, entirely immune from the phonetic law of change. A certain number of vocal varieties in accent and pronunciation, and in the recital of the hymns, crept in and became sanctioned by the tradition of different families or schools. These could not be given up, nor was there any means of determining which was the ancient and most correct way of

[1]vide also Bloomfield, *Religion of the Veda*, p. 31.



reciting the sacred songs of the Veda. Thus there arose Shākhās and Upashākhās."[1]

The *Shākhās* and the *Upashākhās* were no other than the schools which evolved in the Vedic period. The Vedic songs, which were generally pentatonic forms. The pentatonic forms of the *sāmagānas* were possessed of five Vedic tones, and the songs differed in different *shākhās* or recensions in their tones, meters and methods. Prof. Burnell forwarded mainly five schools, and they were: (1) Kanthuma, (2) Jaiminīya, (3) Rāṇāyanīya, (4) Gautama, and (5) Naigeya. Prof. Goldstucker said that a *Prātishākhya* is no other than "a grammatical treatise who shows how the *padas* must change in order to become the real hymnical text, and again, how by means of the *krama*, the *padas* become the true representatives of the *Samhitā*." The *Sāmaveda* has no *karma* text, but in other respects, our treatise agrees with this definition, and we may safely call it *Prātishākhya*, said Dr. Surya Kanta. In the *Nāradī-shiksā*, Nārada said that all recensions (*shākhās*) differ from one another '*sarvā shākhā prithak prithak*.' As in the present society, we find, in India, different schools (*gharāṇās*) with different styles (methods of improvisation), so, in the Vedic period, the Vedic songs, *sāmagānas*, used to be sung in different ways or methods in different *shākhās*. Dr. Surya Kanta explained: "The original and perhaps more significant term for the *Prātishākhya* was the *pārsada*, which implied that the treatise in question belonged to a social group (*parishad*) in which, among other things, the general principles of phonetics were adopted to Vedic texts, by oral instruction. According to *Yāska*, each *charaṇa* (*pada*) of a Veda had its own *Pārshad*, and the term *Prātishākya*, which obtained later on to designate these treatises, has been etymologically explained by Mādhava as *prātishākhāyāṃ bhavaṃ prātishākhyaṃ*,' and this leaves absolutely no doubt that there existed, at some time, as many *Prātishākhya* as there were schools of the Vedas."[2] It should be mentioned in this connection that the *Prātishākhyas* are the proof for the definite Vedic schools in which the renderings of the Vedic songs were observed, so as to preserve the tradition of the practices of music of Vedic time.

[1]vide *Rik-Tantraṃ*, Delhi, 1970, pp. 7-8.
[2]vide *Rik-Tantraṃ*, Varanasi, pp. 5-7.

*In Classical Time*

Functions of music in the classical and epic times were also observed, and they were meant for different achievements, social, political, religious and spiritual. Those practices were traditionally followed throughout different ages, and even now those practices exist. The function of music is found to be purposive or motivated not only in classical period, but also in all times in all ages. It was adopted either for delightful creation of art and culture, or as a means to acquire education for the students and the multitude. It has already been said that the functions of music were adopted in social, cultural and religious uses both for individual and collective benefit, and these aspects of functions of music really made the Indian societies powerful, dynamic and meaningful.

The beginning of Classical and Paurānic periods may be considered as the ages of a great renaissance, because at the end of Vedic period, there came a new revival in the field of Indian music.

The Vedic music was, somehow or other, replaced by the classical type of *jātigāna*, and along with *jātigāna*, different countries and nations, gradually get their free access into the stock of classical music. In the 400 BC, in the newly collected and systemised form of the *Rāmāyaṇa* we, find the mention of seven pure *jātigānas* and they were added with seven types of *jātirāga*, three registers like bass, medium and acute height of tones, and aesthetic emotional sentiments, and it is to be noted that those new type of seven *jātigānas* were added with seven basic *jātirāgas*, along with the collected materials of the Vedic music, *sāmagāna*, so as to create new force, glamour and atmosphere. The instances and practices of those *jātigānas*, along with *jātirāgas* were mainly practised by the Wandering Bards (*chāraṇakavis*) like Kush and Lava, and also by the Brāhmaṇa priests and Bhāts, who used to sing those *jātigānas*, before the Royal Courts, in praise of the Kings, Queens and the Chiefs. It is said that the whole texts of the *Rāmāyaṇa*, composed by Rishi Vālmikī, were in the form of hymnal songs at that time. Gradually eleven *jātirāgas* evolved to give the shapes of eighteen *jātigānas*, and these genuinely found in Bharata's *Nātyaśāstra*, composed in the 300 BC to 200 AD. From the times of the *Rāmāyaṇa* and the *Mahābhārata* different colourful dramatic songs evolved in



connection with different types of Sanskrit dramas. In the *Mahābhārata* and the *Harivaṁsha* and also in *Patanjali's Mahābhāṣya*, we find some proofs of dramatic plays, along with songs, dances and musical instruments.

In 500 BC, Ṛishi Pāṇini composed the monumental Sanskrit grammar, named *Aṣtadhyāyī*, in which the *sūtras* like *Bhikṣu* and *Nata* were added, so as to help dramatic plays with songs and dances. Besides it is also found that Krishāśva and Shilālī composed some *Nātasūtras* i.e. laws and principles of dramatic plays before Pāṇinī of the 500 BC. However, in the fourth chapter of the *Aṣtādhyāyī*, we find the mention of the word '*shilpaṃ*,' which has been explained by Bhattojī-Dīkshit, in his Commentary, as *mridaṅgas* like *madduka*, *jharjhara*, etc. The drum, *madduka* looked like *damaru* with its faces covered with skin of the animal. The musical instrument *Jhanjhara* was a cymbal, made up of brass. The musical instrument, *tumba-veeṇā* or *tumburā* is also mentioned in a Jaina literature. *Rāyapasenīyasūtra* composed in the 5th-4th century BC. Besides, in the beginning of the classical period, we find the mention of dramatical stages (*raṅga*), along with *ārambhaka*, *nata*, *granthika*, *shobhanika*,[1] etc., and these musical and dramatic materials undoubtedly prove the practice of dramatic plays. Muni Bharata has mentioned and defined sixtyfour dramatic songs, known as dhruvas. Five kinds of *dhruvā* songs were greatly used in the Sanskrit dramas, and they were *prāveshikī*, *ākṣepikī*, *prāsādikī*, *antarā*, and *naiṣkrāmikī*, i.e. these were used from the beginning songs (*prāveshikī*) to the concluding song (*naiskrāmikī*). Gradually the dramatic songs like *rik*, *gāthā*, *pānikā*, etc. evolved. In the *Harivaṁsha*, we find the practice of songs, *chhālikya*, along with dance like *hallisaka*. Some are of the opinion that the dance, *hallisaka* was similar to *holinritya* which was accompanied by the songs in *Uasanta-rāga*. The commentator, Nīlkaṇṭha said that the *chhālikya* songs were accompanied by six *grāmarāgas*, which were determined by six kinds of methods of application, *madhyā*, *shuddhā*, *bhinnā*, *gauḍī*, *mishrā*, and *gīta*. These *rītis* or musical methods were afterwards defined and described by Mataṅga in his *Bṛhaddeshī* composed probably in the 5th-7th century AD. Śārṅgadeva of the early 14th century AD has said: '*pañchadhā grāmarāgāḥ suḥ*

[1] *shaubhanika.*

*pañchagīti samāshrayāt*' i.e. the *gītis* or song-styles were accompanied by the five *grāmarāgas*, and from this we know that after *jātirāgas* of the *jātigānas*, different *grāmarāgas* evolved in the Classical and Epic periods, and gradually from the *grāmarāgas) rāgas* evolved from or in connection of the *grāmas*, *ṣadja*, *madhyama* and *gāndhāra*), different kinds *bhāsā* rāgas evolved.

Regarding *hallisaka*, opinions differ. Abhinavagupta is of the opinion that the dance, *hallisaka* was performed by both male and female, and they used to dance in circle: "*mandalena tu yat nrittam.*" The commentator, Nīlakaṇṭha said that in the *hallisaka*-dance of the Classical and Epic ages, were performed by many women: "*hallisakaḥ valubhiḥ stribhiḥ saha nrittam.*" Pandit Ananta Shāstrī Farke is of the opinion that the dance *halliska* was no other than the *Rāsa-krīḍā*, which was performed by the females of the *ābhira*-class and the dance was followed by songs, composed in praise of Śrī Krishna. Pandit Farke made a distinction between *rāsa-nritya* and *hallisaka-kriḍā* and said that in the *rāsan-ritya*, the circles were composed by male and female of equal number, and in the *hallisaka-nritya*, only the females or maidens used to compose the circle, while one male or boy used to stand in the middle of the circle. Now the opinions may differ, but it is undoubtedly proved that in the classical and epic ages, different kinds of songs, dances, hand-poses and musical instruments were in practice.

Simultaneously classical songs like *kapāla*, *kambala*, etc. evolved, and Matanga gave lists of formalised *deshī-rāgas* and songs in his *Bṛhaddeshī*, from which we know that greater number of regional tunes and song-types were formalised and taken into the stock of classical music, so as to enrich the field of Indian music.

*Occasional Phases for Music*

Function of music has adopted both secular and public performances of music, dance and drama in different times. In Bharata's *Nātyaśāstra* (300 BC—200 AD) we find different kinds of dramatic song, dhruva, which were both classical and sophisticated regional or *deshī* ones. In the *Rāmāyaṇa*, *Mahābhārata*, *Harivaṁsha* and other *Purāṇas*, we find music in different dramatic performances and socio-religious occasions. Even in the 19th-20th century, different functions of music with



different plots, social, political and religious, are observed. The function of music was also adopted exclusively for spiritual purpose in different periods. As for example, in the 10th-11th century, the Buddhist Vajrayani monks used to sing the *gītis*, *charyā* and *vajra*, and they communicated their ideas of spiritual practices with the help of those songs, along with some suggestive code language (*sandhyā-bhāṣā*). In the 12th century, the *Gītagovinda-padagānas* were practised, and they were known purely classico-religious songs. Besides, in different places of Assam, Manipur, Tirhut, Bihar, Bengal and Orissa and also in other places of India and its borderlands, different types of classical and regional songs were in use to suit the social, political and religious purposes. In the South, the function of music serves different purposes, though their types of music, their methods of application and presentation of music were somewhat different. The holy Saint Tyāgarāja, Shyāmā Sāstrī, Muthusvāmī Dīkṣitar, King Svāti Tirunal and others enriched the treasure of music of India.

*Various Evolutions of Music*

Function of music involves some definite plans and purposes, so as to preserve the age-long tradition of Indian culture and also to create new and novel things for enriching the treasure of Indian music. Function of music is adopted, therefore, with some ideas and creative purposes. Different types and classes of music evolved in different ages, and their forms, colours, and names may differ, but we find in them a spirit of amity among them. New forms and materials of musical instruments, dances and dance-poses also evolved, in different times, the old ones of music were replaced by the new ones, and new vision of the creation and presentation also brought different reconstructions, renovations and changes in music. It is interesting to note that the liberal outlook of the Indian artistes accepted them all. The intuitive composers and artistes of different ages knew the secret of devising new things, resulting new *prabandha*-songs like *dhruvapāda*, *dhāmār*, *khyāl*, *thumri*, *kīrtan*, *bhajan*, etc. These are the products of different ages, and these products also gave rise to other types of song and dance.

*Mārga and Deshi Types of Music*

Well has it been said by Dr. Ananda Coomaraswami in his *The Dance of Shiva*: "Music has been a cultivated art in India for at least three thousand years. The chant is an essential element of Vedic ritual, and the reference in later Vedic literature, the scripture of Buddhism and the Brāhmaṇical epics show that it was already highly developed as a secular art in centuries preceding the beginning of the Christian era. Its zenith can perhaps be assigned to the Impirical age of the Guptas—from the fourth to the sixth century AD. This was a classical period in Sanskrit literature, culminating in the drama of Kalidasa, and to the same time is assigned the monumental work of Bharata on the theory of music and drama."

Further he has said that "the art-music of the present day is a direct descendant of those ancient schools, whose traditions have been handed down with the comment and explanation in the guilds of the hereditary musicians . . . . The art-music of India exists only under cultivated personage, and in its own intimate environment. It corresponds to all that is most classical in the European tradition. It is the chamber-music of an aristocratic society where the patron retains musicians for his own entertainment and for the pleasure of the circle of his friends, or it is temple-music where the musician is protected." Dr. Coomaraswamy is right in his comment.

It is a fact that regional folk-music was also prevalent in the common class peoples who did not care for any rules and regulations for composing and practising the form of simple music. The high way art-music was cultured only by the peoples of fine taste, and this music was known generally as *mārga* or high class classical music. This art-music was different in form and style from the common simple regional music.

It can be asked as to what is *mārga*-type of music, and is this *mārga* music was different from the *gāndharva* music? From Mataṅga's *Bṛhaddeshī* (5th-7th century AD), we come to know about various sophisticated *deshi*-type of music, and these sophisticated *deshi* ones evolved from different regional songs and tunes. In Śārṅgadeva's *Saṅgīta Ratnākara* of the early 13th century, we find definition of the post-Vedic *mārga* music. Further we come to know that *mārga* and *gāndharva* ones are not one and the same. Śārṅgadeva has said: *Sāmavedādiṃ gītaṃ saṁjagrāha pitāmahaḥ*' (1·25) and '*sāmagītirato brahmā*' (1·27).



Further Śārṅgādeva has clarified his statement, when he has defined the types, *mārga* and *deshī* (1.22). He says: *mārga deshiti tat dvedhā, tatra mārga sa ucchyate, yo mārgito birinchādyaiḥ prajukto bharatadibhiḥ|*

The *sloka:* '*yo mārgito birinchyādyaih,*' etc. says about the definition of the word '*mārga*' type of music, and while defining *deshī* type, Śārṅgadeva says: *gītam chavādanaṃ uritttam taddeshityabhidhiyate*' (1.24). Śārṅgadeva flourished after Mataṅga or Mataṅga-Bharata (5th-7th century AD), who produced the treatise, *Bṛhaddeshī.* The name *Bṛhaddeshī* was given because of its great collection of sophisticated regional (*deshī*) music. Muni Bharata compiled the *Nātyaśāstra* in between the 3rd century BC and 2nd century AD. It has been discussed before that there were at least four or five Bharatas in ancient time, and Pitamaha Brahmā, as Śārṅgadeva has used it, Virinchi (this name has also been used by Śārṅgadeva) or Druhina (as it has been used by Pandit Somanath of the early 17th century AD and other later authors) is the oldest one, who flourished in the beginning of the classical period, in the 600-500 BC. As Brahmā, the Ādi-Bharata or Bridha-Bharata or Brahmā-Bharata, was very learned in the art and practice of the Vedic music, *sāmagāna*, Śarṅgadeva writes: '*Sāmavedādim gītam saṁjagrāha pitāmahah.*

So we come to know that Brahmā compiled the book on drama and composed songs.

The post-Vedic songs were known as *mārga: 'mārgaḥ aṇveṣaṇe*' and '*mārgitatvāt mārgaḥ*' i.e. the materials of the post-Vedic songs were searched for and were collected to give some new form of music, and as *gāndharva* type of music was favourite to the semi-divine Gandharva class of peoples, so this type of music was known as *gāndharva.* In the 14th century AD, Kallinath, one of the celebrated commentators of the *Saṅgīta Ratnākara*, defined the word *mārga* in a meaningful way. From his definition we come to know that Brahmā or Ādi-Bharata collected the materials from both Vedic and *gāndharva* music, especially the corresponding tones, and values of which are clearly mentioned by Nārada I of the *Nāradī-shikṣā* of the pre-Christian era. It has been said before in the early 13th century AD, Śārṅgadeva has given a hint of it. Nārada I has said: '*yaḥ sāmagānāṃ prathamaḥ*' etc. That is, the Vedic tone *prathama* of

the *veeṇā* corresponds to *madhyama*, of the *veṇu* or flute (of bamboo or wood), etc. The word *veṇu* signified the sophisticated *deshī* music, whereas *veaṇā* used to signify the Vedic music. Nārada I (of the *Nāradī-shikṣā*) has clearly recorded this fact of correspondence or interchange of notes, which existed in the beginning of the classical period i.e. in the 600-500 BC when Ādi-Bharata Brahma introduced his new form and style of *mārga* extracted from both Vedic and *gāndharva* types of music.

*Gāndharva music.*

What do we mean by *gāndharva*-music? Muni Bharata (3rd century BC to 2nd century AD) has described this type of song as the dramatic one, and it was composed of *svara* (note), *tāla* (rhythm) and *pada* (literary composition): '*gāndharvamiti vijñeyaṃ svara-tala-padāśrayaṃ* (Kāśi ed., 28.8), or *gāndharva vividam vidyāḥ svara-tāla-padātmakaṃ* (28.12). We find that the words *padāśrayaṃ* and *padātmakaṃ* convey the same meaning and idea of tone, timing or rhythm and text-part. It is true that when Muni Bharata has said: '*asya yonirbhaved gānaṃ veeṇāvaṁśāstathaiva cha*' (28.10), he has followed the findings of Nārada I of the *Shiksā*: '*yaḥ sāmagānāṃ prathama saḥ veṇormadhyamaḥ svāraḥ*,' In fact, both of them (Nārada I and Muni Bharata of the *Nātyāśastra*) have classified the Vedic *sāmagāna* and *gāndharva* with the help of *veeṇā* and *veṇu*—lute and flute, as it was a traditional method in their times.

Muni Bharata has further said about the nature and form of the *gāndharva* type of ancient music and has defined the *gāndharva* as '*svara-tāla padāśrayaṃ*' i.e. *gāndharva* type of music was known by its specific note, timing or rhythm and text-part. Now what are those materials? Muni Bharata says: '*trividhanyāpi bakṣyāmi lakṣmaṇaṃ chaiva karmabhiḥ.*' There are three materials, note, rhythm and text-part, as has been said before: (1) In the category of *svara, shruti, grāma, mūrcchanā, sthāna*, eighteen *jāti* or ancient basic-*rāgas*, four *varṇas* or series of different notes that manifest the form of the *rāgas* and divide the manifestation of the *rāga* into some parts, series of decorative notes or *alaṁkāra* and efforts of embellishment of the *rāgas*; (2) In the category of rhythm, the ancient *tālas* like *shāmya, sannipāta*, etc., the system of post-Vedic notes, their values, aesthetic units and applications. It is interesting to note



that like Bharata, there were at least four Nāradas in different times. As for example, (a) Nārada I compiled the *Nāradī-shikṣā* which deals mainly with the meters of the *mantrams* and characteristics of the text-parts (*phāṭya* or *sāhitya*), as well as of the Vedic songs and recitations which were practised in different recensions (*shākhās*) of the Vedas, (b) Nārada II compiled the *Saṅgīta Makaranda*, which deals with the semi-notes, notes, *rāgas* and other musical materials, (c) Nārada III compiled a *Saṁhitā* which deals with some new materials and principles of music, (d) Nārada IV compiled the *Rāgachattvāriṁsha* which deals with music. Besides, we find some references of Nārada in the *Rāmāyaṇa, Mahābhārata, Khila Harivaṁsha*, different *Purāṇas, Śrīmad Bhāgavata* and other books, which were connected with different occasions of different mythological anecdotes. In the musical field, the *Nāradī-shikṣā* of Nārada I is worth-mentioning, because it connects the old and the new, the Vedic tradition and the post-Vedic tradition. It has been said before that Nārada I deals with both the music, *vaidika* and *laukika*—Vedic and post-Vedic. In his time, both the music, Vedic and post-Vedic, were practised in the human society. The Vedic music was mainly meant for the experienced ones, who were well-acquainted with Vedic and Classical Sanskrit *shāstras* and literature. The later classical art-music, *dhruvapada, khyāl*, etc. were also meant for the selected expert peoples. The post-Vedic *laukika* or sophisticated *deshi*-music was no other than the *mārga* or *gāndharva*-type of high-way music, though the folk-type of simple regional music already existed among the uneducated common people. Nārada I really brought a renaissance especially in the field of music, making a link between two lines of music, Vedic and post-Vedic. (3) In the category of *pada*, we find that the textparts of the songs were constituted out of the materials like consonants, meters, conjunctions, verbs, and nouns, etc. Muni Bharata has said that by the help of those materials the *gāndharva*-type of music was formed: '*gāndharva-saṁgraho hyeṣā . . .*' (28.15).

Further we find that Muni Bharata has specifically mentioned the names of the notes, which were *ṣaḍja, rishabha, gāndhāra, madhyama, pañchama, dhaivata* and *nishāda:*

*ṣaḍajaścha riṣabhaśchaiva gāndhāro madhyasthā|*
*pañchamo dhaivataśchaiva niṣādo sapta cha svarāḥ||*

The seven notes were used both in *mārga* and regional (*deshī*) music, and we have already mentioned that while, in the early 13th century AD, Śārṅgadeva says: *sāmavedādidaṃ gītaṃ saṁjagrāha pitamahaḥ*' (*SR*, 1.25), and *sāmagītirato brahmā* (*SR*, 1.27), Kallināth has also mentioned about the seven notes of both Vedic and post-Vedic music:

(a) '*sāmāni hi kruṣta-prathama-dvitīya-tritīya-chaturtha-mandrātisvāryākhyā sapta-svarāḥ.*'
(*b*) '*idam tu* (*gāndharva-deshiti gīte cha*) *ta eva yathāyogaṃ ṣaḍjādi vyapadeśabhāj iti.*'

And Brahmā or Brahmā-Bharata collected those seven Vedic notes *kruṣta*, etc, named from the Vedas i.e. from the Vedic songs *sāmagānas*, and appropriately named them *ṣaḍja* etc. which suited the musical system of all the post-Vedic peoples. We can imagine that Kallināth (14th century AD) was familiar with the scheme of division of the notes, Vedic and post-Vedic, devised by Nārada I of the *Shiksā*, who appeared sometimes in the pre-Christian era.

Now, in the first *svara*-chapter, Śārṅgadeva has mentioned about the *rāgas* of the *gāndharva*-music and they are *jātirāga*, *gramarāga* and *upa* (subordinate)-*rāgas* like *rāgāṅga*, *bhāṣāṅga*, *kriyāṅga*, etc. He has further said that in the *prakīrṇa*-chapter, he will mention about the *gāndharva*-music, its notes, method of presentation, its merit and demerit, meter, etc. So we find that in the third *prakīrṇa*-chapter (*prakīrṇa* means sweet and pleasing—'*tena suśravyatvaṃ*'). Śarṅgadeva has further mentioned about the *rāgas*, *mārga* and *deshī*—'*deshī-mārgobhaya-sādhāraṇatvat.*' He says: '*mārga-deshī cha vetti gāndharvo' bhidhiyate| ye vetti kevalaṃ mārgaṃ svarādi sa nigadyate.*' That is, he, who knows the characteristic natures of both the *gānas*, *gāndharva*[1] and *deshī*, is known as *gāndharva*, but he, who knows only the nature of the *mārga*-music, is known as *svarādī*. The commentor Singhabhupāla has clearly said that *jātirāga*, *grāmarāga*, etc., and the *mārga-rāgas* and *aṅga-rāgas* are the *deshī rāgas: rāgāḥ mārgarāgādayah rāgaṅgini deshī rāgādayah* and '*deshīrāgāḥ śri-rāgādayaḥ.*' Now, regarding the *deshī-rāgas*, the second *rāga-viveka*-chapter of the *Saṅgīta Ratnakāra* and Mataṅga's *Bṛhaddeshī*

[1] *Gāndharva* is quite different from *mārga* and sophisticated-*deshi*.



should be consulted.

Rānā Kumbha of Mewar (15th century AD) defined *mārga*, as has been defined by Śārṅgadeva in the early 13th century AD, but in many places of his book, *Sangītarāja*, he used *mārga-rāgaḥ*, *mārga-tāla*, etc. From this it seems that the word *mārga* connotes the idea of traditional aristocratic ones.

Now, from the short survey of the types of the *rāgas*, *mārga* and *deshī*, it can be said that the words *mārga* and *gāndharva* convey the idea of different classes, and *deshī* type of common music was quite different from them in name, form and nature. The modern *laukika* or sophisticated *deshī* type of classical *rāgas* and *gānas* cannot be known as *mārga*, or *gāndharva*, though it is probable that the modern classical type of *rāgas* and *gānas* have drawn most of the materials, styles and techniques as well as aesthetic qualities and inspiration from those post-Vedic *rāgas* and songs.

*Music, Abstract and Concrete*

Function of music equips us with the knowledge of music, both abstract and concrete. Abstract music is generally known as the *anibaddha-saṅgīta* and concrete one as the *nibaddha-saṅgīta*. The *ālāpa* is known as abstract music, which gives an image of the form of the *rāga*. The nature of abstract (*anibaddha*) music is to manifest music without the limiting adjuncts of rhythm and tempo, whereas the nature of concrete (*nibaddha*) music is to represent the physical form of music, along with its mental form. Abstract music sings the song of the Absolute, and it touches the earth, and at the same time it transcends the earth. It manifests both the internal and external aspects of the *rāgas*, while the concrete music is manifested, in one hand, with its twin forms of melody and literary composition (*sura* and *sāhitya*) and, in the other, it manifests with rhythm, tempo and other materials of music. Both the forms of music, abstract and concrete (*anibaddha* and *nibaddha*) evoke aesthetic feeling.

*Ālāpa and its Development*

The expert musicologist are of the opinion that *ālāpa* is considered as 'abstract music,' and though it gives the idea of some definite form of *rāga*, yet it designs its structure of tones, which suggest the ideas of many similar *rāgas*. *Ālāpa* is very ancient

form of music. Śarṅgadeva (early 13th century AD) has elaborately discussed about *ālāpa* and *ālāpti*, as they form the base or ground of different types of song. Pandit Somanath (early 17th century AD) has given some suggestive ideas of *ālāpa*, *ālāpti* and *prabandha*, which determine the qualities of the *rāgas*. He has defined the *rāgas*, pure, subordinate and mixed (*śuddha*, *chāyālaga* and *mishrita*) and also classifies the *rāgas* into three, best, medium and bad. Pandit Somanath has said in the *Rāgavibodha*: '*ye'rālāpālapti prabandhayogyāste uttamah kathitāhe*' etc. That is, the *rāgas* are known as best (*uttama*), which are fitted with *ālāpa*, *ālāpti* and *prabandha*. The *rāgas* are known as medium (*madhyama*) which are fitted with *ālāpa*, *ālāpti* and *prabandha*, but are rarely used by artistes, and the *rāgas* are known as bad, which are not fitted with *ālāpa*, *ālāpti* and *prabandha*.

Now it can be asked as to what are *ālāpa*, *ālāpti* and *prabandha*? Pandit Somanath has quoted the definitions of them from Śarṅgadeva's *Saṅgīta Ratnākara* and has said:

(a) *Ālāpa* is that which is possessed of different music-materials like *graha*, *amsha*, *tāra*, *mandra*, *nyāsa*, *apanyāsa*, along with *alpatva*, *vahutva*, *ṣāḍava* and *auḍava*, in relation to tones or notes. These materials have been designated by Muni Bharata as *dashalaksmaṇas*. *Ālāpa* is also known as *rāgālāpa*.

(b) When the songs manifest themselves from their own bases (*svasthānas*) like *sthāyī*, having its four parts, they are known as *ālapti*.

(c) *Prabandha* is known by its constituent four *dhātus* and six *aṅgas*. The four *dhātus* are the four ancient music-parts like *udgrāha*, *melāpaka*, *dhruva* and *ābhoga*, and six *angas* are the six limbs like *svara* (note), *virudha*, etc. *Ālāpa* is *gāna* or *gīti* having essentials (*laksmanas*), but is not fitted with any *tāla* or rhythm. It has been said before that it is known as the *anibaddha* or unbound song. In Hakim Muhammad Kuram Imam's book, *Ma'danul Moosique*, written in 1850 AD, in the reign of Wajed Ali Shāh of Lucknow, we find the mention of *ālāpa*, which was used by the stalwart musicians of the Court of Wajit Ali Shāh and also by the musicians of the 19th century. It is seen that Mr. Karim has not mentioned about any definite technique of exposition of *ālāpa*.

In the *Sangīta Ratnākara* and other earlier treatises, we find that the text-part of the *ālāpa* used to be composed with some



sacred letters *Om Hari Om*, etc. In the mediaeval period, letters like meaningless *tum*, *nānā*, *tere*, *neri*, etc. were used, and they were no other than an imitation of the sacred *mantrams* or letters, *Om Hari Om*, etc. Now-a-days different letters or words are used in the *ālāpa*, and the Muslim influence has brought some changes both in forms and techniques. In the beginning of 20th century, we find also some change in the forms as well as in techniques in *ālāpa*, and *ālāpa* was divided into some classes. It is said that new type of *ālāpa* was introduced by Zākiruddhin Khān and Ālābande Khān, who married two daughters of the Veenkāra Bande Ali Khān. Both Zākiruddhin Khān and Alābande Khān were the descendents of Ustād Birām Khān. Zākiruddhin Khān Alābande Khān were exclusively the vocalists and *dhrupadiyā*. Both the brothers, Zākiruddhin and Alābande were desirous of taking tracing in *Veeṇ*, but Bande Ali Khān did not teach anyone other than his own sons and relatives. So Bande Ali Khān taught both Zākuriddhin Khān and Alābande Khān, the *ālāps*, *bols*, *toḍās*, etc. of *Veeṇ* by mouth, i.e. by uttering them in voice, and not directly by the musical instrument, *Veeṇā*. So there evolved new technique of *ālāpa*, which was created by the *Veeṇā*. Ustāds Zākiruddhin and Alābande used four *dhātus* or music-parts like *sthāyī*, *antarā*, *sañchari* and *ābhoga* in three tempi, slow, medium and rapid (*vilambita*, *madhya* and *druta*), and the *Pakhwāj* (drum) used to accompany *ālāpa*, though the old form of *anibaddhasangīta*, known as *ālāpa*, was quite different from the evolved new technique. Ustāds Nāsiruddin Khān, Ruhimuddin Khān, Tānsen Pānde and their descendents followed that new system of *ālāpa*.

*Gāna, Gīti and Sangīta*

Sometimes it is asked as to what are differences among the types of musical composition, *gāna, gīti and sangīta*? It is quite natural to raise this question. Between *gāna* and *gīti*, the difference generally lies in the case of genders, masculine and feminine, which are signified by the affixes, *akāra* and *ākāra* or *ikāra*. As for example, in the case of the musical composition, *gāna*, the word itself expresses the suffixes of *akāra* and *ākāra* which connote the idea of masculine gender and, similarly, in the case of *gīti* and *gītikā*, the words express the affix *akāra* or *ikāra*, which signifies feminine gender. But this strict rule of masculine-feminine sometimes does not hold good, as in the case of ancient

Vedic song, we use both the words, *sāmagāna* and *sāmagīti*. As for example, while discussing about musical types, *mārga* and *deshī*, Śārṅgadeva has used both the words, *gīta* and *gīti* for *saman* song:

1. '*sāmavedādidaṃ gītam . . . .*'
2. '*gītena priyati devaḥ . . . .*'
3. '*sāmagītirato brahmā . . . .*'
4. '*rudan gītāmritaṃ pītvā . . . .*' etc.

While explaining *padārtha-saṁgraha-prakāraṇa*, Śārṅgadeva has also mentioned the words: '*gīta-lakṣaṇaṃ gīta-prayojanaṁ, gītaprasamsau*' etc.

In the *svarādhyaya* Śārṅgadeva has further used the word *gīta*, and the commentator Kallinath writes: *gītasya rañjaka-svara sandarbha . . . . ., tatreti gīta-gāna-lakṣaṇam ityarthaḥ.*' Now there is a *prakaraṇa* or chapter which is known by the name, *gīti: Gīti-prakaraṇaṃ*, and there we find the *gītis* like *māgadhī, ardhamāgadhi, sambhāvitā* and *prithulā*, along with different types of *kapāla* and *kambala, etc.* The *kapāla*, etc. are known as *gītis*, whereas the dramatic songs, *dhruvā* are known as *ganā*, and not *gīti*, though the affix *ākāra* is added to it (*dhruvā*). The *dhruvāgānas* are sixtyfour in number, seven among them are *rik, gāthā, pānikā*, etc. Their forms and characteristics have been described in the Chapter XXXII of the *Nātyaśastra* by Muni Bharata, who lived, it is said, in 3rd century BC to 2nd century AD.

We have already mentioned that in Chapter XXXI of the *Nātyaśāstra*, we find seven kinds of *gīti*, and they are *rik, pāṇikā, gāthā*, etc. In Chapter XXVIII of *Nātyaśastra* we find eighteen *jātis*, pure and mixed, and they are known as *gānas* and not *gītis*. In the *Rāmāyaṇa*, Canto IV, seven pure *jātigānas, ṣāḍjī, ārshabhī, gāndhārī, madhyamā, pañchamī, dhaivatī* and *naishadī* or *nishādvatī* have been mentioned. The eleven mixed *jātigānas* were afterwards added.

In Matańga's *Bṛhaddeshī* (5th-7th century AD), we find five or seven *gītis* (and not *gānas* or *gītas*) like *shuddha, bhinna*, or *bhinnakā, gauḍī* or *gauḍikā, rāga* (*gīti*), *sādhāraṇī, bhāsā*, and *vibhāsa*, and Matańga says that these have been accepted by Muni Bharata, Yāṣtika, Shārdula, Durgāshakti and other ancient musicologists as *gītis* with different forms. There we find that



these types are added with suffixes *ikārā* and *ākāra* which connote the idea of feminine gender. There is also a *rāga, maṅgala*, which is sung in the first part of morning, having its *rishava*, flat (*komala*) like *rāga, bhairava*. It is also presented in a different form. And this song in the *maṅgala-rāga* is known as *gāna*.

The words *gīta* and *saṅgīta* have also been used everywhere in the same sense, so as to denote the art of music. In different *Purāṇas*, we find the type of song, *gīta-maṅgala* or *maṅgala-gīta*, which is very auspicious. In Śārṅgādeva's *Saṅgīta Ratnākara*, the *prabanda* type songs '*maṅgala, dhavala*,' etc. are mentioned.

Similarly, we find the word *samgīta* or *samgītam* which denotes the combination of vocal music or instrumental music, dance and rhythm, as Śārṅgadeva says: '*gītaṃ vādyaṃ tathā nrittaṃ trayaṁ saṁgītamuchyate*' (1.21). This triad form has been used by Muni Bharata in the *Nātyāśastra*, as '*svara-tāla-padāśrayaṃ*,' though the word *pada* suggests the idea of musical composition.[1] In fact, the word *saṁgīta* conveys the idea of the combination of three arts, vocal and instrumental music, dance and drumming or rhythm, though, in the mediaeval period, this definition was modified.

In ancient time, we find that there were some specific rules for the types of song, *gāna, gīti* or *gītikā* and *sṁgītaṃ*. But now-a-days there is no such specific rules, as we find the uses of *dhruvapada* or *dhrupad, khyāl* or *kheyāl, thumrī, gazal, kīrtana, rāmprasādi, jāri, sāri*, etc., which are known by the name of *gāna*, and not by *gīti* or *saṁgīta*. Further we find that *kīrtana* of Bengal is known as *padagāna* or *padāvalī-kīrtana-gāna*, as the word *pada* connotes the idea of *gāna* or song. Now, in the case of the songs of Rabindranath, we use *Rabindrasaṁgīta*, whereas the songs of Dvijendralal, Atulprasad, Rajanikānta, Nazrul and others are known as *gītis*, and not *gāna*. Again we designate the songs of Umā and Mahesvara, who are the prominent figures of the grand autumn festival, *Durgāpūja*, as *āgamanī-gāna* or *āgamanī-saṁgīta*. There we find the use of both *gāna* and *saṁgīta*. Now, as regards the songs of Rabindranath, it can be said that as he composed the songs for both the plots, *Nrityanātya* and *Gītinātya*, those songs can adequately be said to be as *saṁgīta*, i.e. *Rabindrasaṁgīta*. Because the word *saṁgīta* really connotes the

[1]But Bharta has explained the specific characters of *pada*, which are different from composition.

idea of the combined arts of singing, drumming and dancing, as has been said before. And it is also found that the songs, composed by Kaviguru Rabindranath for *Nrityanātya*, are all the time presented with dance. So it is true that now-a-days we name the songs as *gīti*, *gāna*, and *saṅgīta*, as they are given the names, and so we find that there is no hard and fast rule as regards the titles or designations for the songs of Rabindranath, Atulprasad, Dvijendralal, Nazrul and others. As they have been given names, or are usually spoken, so we are habituated to hear them, and call them, and their impressions (*saṁskāras*) are rather imprinted in our minds, and those imprinted impressions inspire us to call them accordingly.

*Tone, Tune and Melody*

*Tone* is known as quality of sound, or as a musical sound without overtones. Individually overtones are themselves tones, as distinct from a note, which is a pleasant combination of tones, in which the pitch of the one predominates. Sometimes 'tone signifies a Gregorian psalm song.'

*Tune* means a melody of simple obvious design, particularly one which predominates over its accompaniment. Originally the word 'tune' appears to have been the same as tone.

*Melody* is a musically pleasing succession of notes. Melody is used in a more precise sense than either phrase or tune. Again *melody* is a complementary term to harmony, whereas tune is complementary to accompaniment.

These are meanings or significances of the three musical terms, tone, tune and melody, as has been forwarded by Prof. Robert Illing.[1] These terms often occur in the discussions on theory of music, both Indian and Western. Tone and note are the English synonyms of the Indian word *svara*. The English word 'note' is generally used to denote the Indian word *svara*, i.e. an unit of sound, which is originated from the moving or rolling vibrations of sound, and moves or rolls on.

The English word, '*tune*,' is sometimes used to mean an Indian air or *rāga*, but that is not correct. Tune, in Indian music, is known as Persian *dhun*(?) which is no other than Indian *dhvani*, which means sound. The Muslim Ustāds used the

[1]vide Penguine Books, 1953.



word *dhun* in place of *dhvani*. So when '*dhun*' or '*dhvani*' is expressed by the English word tune, we should take it as a sweet and pleasing sound, which is generally used in music.

But 'melody' is a quite different thing. The English definition of the word 'melody,' we have given before. Sometimes the Indian *rāga* is translated into English as 'melody,' 'melodic type' or 'melodic pattern.' But it does not hold good, as melody of the Western music is quite different in form and quality from '*rāga*' of the Indian music. The Indian *rāga* is more flexible and broad in form and also in outlook. It is not considered by the Indian artistes and musicologists as a dead structure of notes, but it is living, is saturated with different aesthetic sentiments and moods. An Indian *rāga* is an object of realization; it is a living force, as has been said before, and it is visible to the estatic vision of the intuitive artistes and audience. Tune or *dhun* or pleasing *dhvani* really constitute the form of a colourful *rāga*, but it is not itself a *rāga*. In Indian music, *dhun* is used now-a-days i.e. from the time of the Muslim rule, as a musical piece, which is sung after *kheyāl* or *kheyāl* type of classical song. This *dhun* type of light song of music appears as very sweet and pleasing. As *thumri* is used as a vocal music, so *dhun* is used in musical instrument.

*Revival of Music*

Different discussions, symposiums and cultural conferences, arranged by different music-loving Rulers in the past, in different times as well as collections of music-material and compilations of different musical treatises inspired the patrons and artistes of India, so as to rectify or modify, and to reshape and renovate the current forms and systems of music, which brought some new revivals or renaissances. In both the North and the South, such revivals or renaissances happened, and those revivals or renaissances infused into different systems of music, new inspiration, new forms and styles. In the Vedic period, we find many assemblages which were known as *Pariṣad* or *Parṣad*, which settled many disputed and controversial subjects in the field of philosophy, religion and culture, but there we find no such memorable incidents or instances which brought a new revival in the field of music in the Vedic and Epic times. We have mentioned before that there were different recensions (*shākhās*) of the Vedas, and

the *sāman*-recitations and *sāman*-songs with different tones and styles (methods of improvisation) used to be sung in different occasions. In the *Rāmāyaṇa*, we find some songs and recitations of the sacred life-story of Śrī Ramachandra by the Singing Bards or minstrels like Lava, Kusha and others, as it happened in the ancient Greece, Rome, Arabia, Persia and other lands, and it is found that those songs by the wandering minstrels brought new revivals in the system of Indian music, current in the epic period. The memorable revivals happened during the time of Muni Bharata, Śarṅgadeva, Vidyaraṇya Munisvara, and others.

Besides, in 1401-1440 AD, Ibrahim Shāh Sharke of Jaunpur called a conference of the then reputed musicians and musicologists at Kara (or Khar), near Allahabad, and published a book, *Saṅgīta Shiromanī* in Sanskrit. In that compilation, most of the current system of music were rectified and standardised and that corrected new system brought a change and new inspiration among the artistes and musicologists of that time. Again in the 1486-1517 AD, Raja Mān Singh Tomar of Gwalior renovated the old forms of the *prabandha* type of music, and especially the *dhruva-prabandha* with the help of Nayaka Baksu, Machhu and others. Maharaja Sawai Pratap Singha Bahadur of Jaipur also compiled an encyclopaedic book, *Rādhāgovinda Sañgītasāra* in the 16th-17th century AD, consulting with the then stalwart figures of music. We have mentioned that Rāṇā Kumbha of Mewar also brought a new change in the system of Indian music in the 15th century AD by compiling an encyclopaedic work, *Saṅgītarāja* which can be considered to be a new commentary on Śārṅgadeva's *Sangīta Ratnākara*.

The names of Amir Khusrau, Sultan Hossain Sharqi of Jaunpur (1461 AD), Sultan Sikendar Lodi (1689-1517 AD), Faquirullāh, the author of the *Rāgadarpaṇa* (1666 AD), Veenākāra Niyāmat Khān, Raṅgile (18th century AD), Pandit Lochana-Kavi, the author of the *Rāgatarangiṇī* (17th-18th century AD), Rādhāmohan Sen of Bengal, the author of the *Sangīta-taraṅga* (19th-20th century AD), in which the *rāga*-system of Faquirullah's *Rāgadarpaṇa* has been adopted, Muhammed Rezzā Khān, Pandit V.N. Bhātkhande, who's 10 *mela*-system was designed after the 12 *samsthānas* (*melās*), adopted by Pandit Lochana-Kavi should be mentioned in this connection. Besides, the names of Śaṅkaradeva and Mādhavadāsa of Assam—Manipur, the Royal



patrons of Teerhut-Moranga, the Royal family of Nepal, Ibrahim Adil-Shah, the illustrious Ruler of the Bijāpur kingdom, Pandit Balkrishnabuwa, Whankar Pandit, Bhaskarbuwā or Bhaskara-Pandit, Vishnu-Digambar and others of Mahāraṣtra, and Venkatamakhi, Tyāgarāja, Shyāmā Shāstri, Muthusvami Dīkshitar, Svāti Tirunal and others of South India are worth-mentioning in connection with the music-revival-movement of India. The cultural aspect of function of music supplies us the informations about them.

*Evolution of Styles and its Significance*

There evolved many methods of technique in improvisation of music, which can be known as styles, because the composers and the artistes of different places of different times realized the importance of making the art of music awakened and dynamic with new thoughts, new understanding and new techniques. It was quite possible, therefore, to evolve various methods of improvisation, as there were no communicable links for interchanging ideas and knowledge of form and culture of music among the artistes of music-communities or music-circles of different places. So there evolved different styles according to different *gharāṇās* or schools. Regarding evolution of new techniques and styles, Mr. Watt of the western country has pointed out that style of music has often been defined as the consistent treatment of a peculiar medium. This is true, if by 'style' is meant the 'historical style.'[1]

But style in its purely artistic sense is not the consistent treatment an impersonal physical medium any more than technique in art, but consistency in the artiste's personal vision, 'consistency of distance.' In fact, the manipulation of the material medium enters into this vision, no doubt, but it is not, either directly or by itself, the basis of 'style.' Now it can be asked as to what is the process by which the medium enters into the vision of the artiste? This question, says Prof. Bullough, leads to the consideration of art in its dynamic aspect i.e. leads to artistic creation and aesthetic appreciation or consciousness.

All these are meant for material consciousness. But ethical and spiritual consciousness of the society should also be awakened

[1]*Regarding styles of prose and poetry*, vide I. Middleton Murry (Oxford).

and developed for better creation, and better understanding and appreciation of beauty and value of the art of music, otherwise the ideal of function of music will be hampered, loosing its novelty and value.

Function of music also recognises the importance of performances of music-conferences, music-discussions, music-symposiums, music-researches, etc., but those performances should always be pinned to the value and ideal.

*Responsibilities of the Artistes and the Musicologists*

In function of music, the artistes and the musicologists have some responsibilities as well as duties to recover the forms of many *rāgas*, which are now obsolete. Those *rāgas* are mentioned in the *Saṅgīta Ratnākāra*, *Saṅgīta Pārijāta*, *Rāga Vivodha* and other Sanskrit treatises. We admit that new *rāgas* should be designed as the products of talent and intellect but by this it does not mean that we will indulge our ignorance and inefficiency to let the old and traditional *rāgas* go into oblivion. As for example, the *rāgas* like *paurāli*, *shuddhā*, *mālava-rūpā*, *devāravardhanī*, *gāndhāra-vallī*, *kacchelī*, *svaravallikā*, *nisādinī*, *madhyamā pulinidī* or *pulindikā*, *dumburā*, *ṣaḍja-bhāsā*, *kālindī*, *Śrī-Kaṇṭhī*, *Nādyā*, *Vāhya-ṣaḍava*, *vegabatī*, *bhāvinī*, *Vibhāvinī pota*, *śaka*, *śaka-vilitā*, *śaka-tilaka*, *pallivi*, *bhāsavalitā*, *takka*, *takka-saindhava*, *kokila-pañchama*, *bhāvanā-pañchama*, *nāga-gāndhāra*, *kallasa*, *raktahausa*, *dhvani*, *kandarpa*, *kashika-kakubha*, etc. are worth-mentioning. Their melodic forms with their determining characteristics are given in the works, but they are at present out of practice simply for want of love for knowledge. Among these old *rāgas*, there are also some South Indian *rāgas*, which are included in the 72 *melakartās*. So different Sanskrit treatises of different ages, together with other books on music in other languages should, therefore, be studied to make our knowledge competent. It should be remembered that music is the greatest and surest means to bring peace and solace to all the living beings. It makes the ideal of the society and of the people living, moving and radiant. The significance of the function of music should, therefore, be considered and be adopted in its true sense, so as to preserve the prestine glory of the art of spiritual India.



*Music, Static and Dynamic*

Function of music makes us realize that art is both static and dynamic, though, of course, there is a constant interchange between the two. Besides, there are some specific rules for art and its creation, and those rules are sometimes regulated by the sense of aesthetic. And it is also true that art-rules are not laid down by the principles of aesthetics, as it (aesthetics) merely treats them as 'facts' and estimates them as such. Whatever may be differences of opinion about art-rules and art-creations, it is an undeniable fact that prime function of music should be no other than to combine art and beauty in the field of aesthetic experience, and this experience creates heaven on earth and light in darkness, and makes mortal life immortal. This is the real and ideal function of music.

*Art and Beauty*

It is said: 'Art is beauty and beauty is art.' Prof. Edward Bullough explains in his book, *Aesthetics* that the theories relying on proportion, harmony, unity-in-variety, etc. are an endeavour to empty the definition of individual content, and to render it as general and abstract as possible, in the hope of no concrete content. The conception of beauty has been reflected back upon the notion of Art. Art, in general, is then thought to be the concrete manifestation of the purely abstract and empty thing, but it is true that there is no absolute Beauty, neither as an abstract idea, nor as a universal objective quality, which might be in greater or lesser degree concreted or incarnated in Art. There are beautiful statues, beautiful poems, and beautiful music, but these various representatives of Art are not beautiful in the same manner: each is beautiful in its own way, and the appearance of each is the more perfect and the more complete, the more its distinctive and peculiar kind of beauty is felt to be distinct from the beauty of other arts. Now the realization of difference in kind is a matter of some aesthetic experience. "A person devoid of art-education and training of taste," he says, "will hardly realize them at all. But with progressing experience and interesting sensitiveness these differences become gradually sharper. The finer and more acute our appreciation becomes, the more intensely we realise the beauty of one special group." So more we appreciate beauty, or art, or aesthetics, the more we

let ourselves be imbued with its spirit and ideal and enveloped by its peculiar atmosphere, the stranger do we realize a work as an individual entity, distinct from anything else, the more we may be said to appreciate it. Besides, comparison of value do not spontaneously arise in the work of appreciation, on the contrary, genuine and full appreciation is characterised by the feeling that the thing appreciated is unique and is of entirely different complexion from any other work. Again the pre-occupation of making comparison of value, forced us as either by an external authority or by habits of thought, bars our way to full appreciation and is hostile to fully-realised effects, says Prof. Bullough.

Chapter IV

# VALUE OF MUSIC

*Music and Other Arts*

Music is the mirror through which God, the real Artist and Poet, is visible, or is seen in the ecstatic vision. Music has, therefore, an immense beauty and value. Music is itself the supreme beauty and value. The great savant of France, Romain Rolland, says that "music, like life, is divine in essence, so nothing makes us feel the truth of this better than music's ever-welling spring, which has flowed through the centuries until it has become an ocean."

It is said that music is superior to all other arts, but by this it does not mean that other arts are inferior and valueless. The post-Kant German philosopher Hegel has beautifully discussed this matter in his *Philosophy of Art*, which we will discuss afterwards. Romain Rolland has said that it is not true that music has no abstract a character, for she has an undoubted relationship with literature, with theatre or drama, and with the life an epoch. The history of music is closely connected with those of other arts. And it is generally believed that art of music is allied to other Fine Arts, sculpture, architecture and painting. A close and comprehensive study reveals the truth that arts like sculpture, architecture, painting, and music have some differences in them in technique, structure, mode, and beauty, and the art of music excells the arts of sculpture, architecture, and painting. Sculpture, for instance, is a design, applied to clay or marble; painting is a design, applied to screen or paper, and music is a design applied to tones and tunes, made up of sweet, smooth and soothing sounds. But the fundamental differences in them lie in the materials, in the models, for designs or structures are found in nature in the cases of sculpture and painting, whereas in the case of music, no model for design ever existed

anywhere as natural phenomena. Further it can be said that for art of music, no dark age or age of obscurity occurred, while the other arts were being forgotten, the creation crumbling and disintegrating. Now the art of music continues to fulfil its function as the art of Roman Church does, says Mr. Theodore Fenney, one of the writers of the history of Western music.

*Romain Rolland on Music*

It constantly happens, says Romain Rolland, that all arts influence one another, that they intermingle, or that, as a result of their natural evolution, they overflow their boundaries and invade the domain of neighbouring arts. It is music that would become painting, now painting that would become music. Good painting is music—a melody, says Michel Angelo, at a time when painting was given precedence to music, when Italian music was intricating itself, so to speak, from the very decadence of other arts. The doors between the arts are not, therefore, closely shut as many theorists would pretend, but one art is constantly opening upon another. It should be noted that arts may extend and find their consummation in other arts, and when the mind has exhausted one form, it seeks and finds a more complete expression in another, and this secret is disclosed by the history of music.

For many reasons, music is regarded as great, because it reveals the true form and feeling that lie in the depth of every soul, and it helps to disclose the secrets of the inner life which is really the highest standard of value. Not only that, but music as a fine art shows also that art-loving men want the continuity of life in apparent death, the flowering of an external spirit amidst the ruin of the world.

Romain Rolland has further said that although music may be known as an individual art, yet it is considered as a social art. It may be the offering of meditation and sorrow; it may be that of joy and supreme happiness. It accommodates itself to the characters of all people and all tune. One may call it architecture in motion, another may call it poetical psychology; one man considers it as a plastic and well-defined art, another may see it as an art of purely spiritual expression; for one theorist melody is considered as the essence of music, for another this same essence appears as harmony. And, in truth, it is so; they are all



right in considering their standard of value of arts or art materials.

We have taken full liberty of quoting some pieces from Romain Rolland's *Essays on Music*, because we know that like the Indian intuitive thinkers, the French savant practised music in his life not only as an inert art, but also as a living inspiration and divine intuition, which can be known as the real value of music, nay, as the real value of life itself. We have seen in the history that the Greeks recognised music as an essential part of their education, and it was closely connected with other arts like science, literature and drama also. In India, in the classical period, music was included in the social and religious lives of peoples. Music was, at that time, incorporated in drama along with dance, which used not only to beautify the natural aspect of the dramatic plays, but also to create an emotive value and divine inspiration in the minds of both the artistes and the listeners. The dramatic songs *dhruvās* were eightyfour in number, the classico-regional *gītis* like *māgadhī*, *ardha-māgadhī*, etc. and other types of *gītis* and *gānas*, were used in the dramatic plays, so as to create the aesthetic sentiments. Besides, while describing the real value of music, the Sanskrit treatises say: '*na vidyā saṅgītāt para*' i.e. there is no art greater than music, because music is the only medium through which men can get immediate touch with the Divinity and eternal solace, peace and tranquility.

*Language and Tune in Music*

We have discussed before that the form of music is mainly composed of the twin form of language and tune, i.e. of composition and melody—*sāhitya* and *sur* or *rāga*. We have compared these two as the two wings of a bird. Language may be considered as the sign or symbol and tune or melody makes the symbol significant and meaningful. Regarding value and significance of the language, different psychologists and philosophers differ in their views. Prof. Richards has elaborately discussed about language and the influence of language upon thought in the book, *Meaning of Meaning* (1956), and have given an account of interpretation in causal terms by which the treatment of language as the system of signs, resulting evokation of emotive feeling and expression of suggestive ideas. Dr. Susanne Langer has discussed about the study of signs or symbols which is attached with the problems of language. Dr. Langer says that langu-

age and music have essentially different functions, despite this oft-remarked union in song. Their original relationship lies much deeper than any such union and can be seen only when their respective natures are understood.

In fact, Dr. Langer is of the opinion that speech or language is quite inadequate to articulate the conception of feeling, or the mind's grasp of its object. Language, ritual, myth and music, representing four respective modes, may serve the central topics for the study of actual symbolism as well as the significance of meaning which is conveyed by the union of the symbol or language and music.

The primary function of language is generally said to be communication, and it is a very high form of symbolism. Besides, says Dr. Langer, the transformation of experience into concepts, not the elaboration of signals and symptoms, is the motive of language. Speech is through and through symbolic, and when tune or melody is attached to language, the symbolic idea or expression becomes very acute, and it gradually creates and evokes aesthetic feeling into the minds of men. Prof. Jesperson, who is one of our great authorities on language, suggests that speech or language and song may well have sprung from the same source, and that source is the emotive or emotive value, attached to the feeling of joy and pleasure. Profs. Herder and Rousseau admit it. In fact, the union of the form of language and the form of sweet melodious sound completes the form of music.

*True Form of Art*

But what is the true form and aspect of art? "Art is embodiment of meaning," says Dr. Reid, "and the experience of art is a personally-embodied experience of meaning in an art-fact. As a personally-embodied experience it is a felt one, and feeling participates in all these emphases of attention—to the intra-organic, to the participation in the work as objective, and to the feeling (illuminated by the proximal-distal concept) of the work itself. The attention to any of the three aspects is legitimate —but on different occasions and with different purposes in mind."

As philosophers experiencing art, we are entitled to attend to all three, and to any of them we please, as suits our purpose.



We may notice the intra-organic, e.g. the feelings of the psycho-physical manifestations of our experience of listening to music, or to these as directed more locally towards the music; or we may be fully absorbed in cognitively 'feeling' the music itself and be aware of subjective aspects only by an effort, and retrospectively. The artificiality—necessary as it may be for philosophical-analytic purposes—of attention to our own feelings is most clearly seen in this last: we cannot properly attend to the music and to our own feelings strictly at the same moment. Full aesthetic attention must be to the music itself, the distal aspect, the 'meaning,' and that meaning is not to be identified with our own subjective feelings. On the other hand, the musical meaning is apprehended through and along with our own feelings, and if in a sense they are always tacitly there and function tacitly, there is no reason why we should not become aware of them, provided they are intrinsic to our attention to the music. And this awareness of our own feelings as we intensely attend to and intensely enjoy the music, is certainly a fact of much of our experience. In listening (or playing), we are not only very much alive in our attention to the 'life' of the music, but we feel alive too. Absorption, in what we hear, is not only not incompatible with acute subconscious awareness of the enjoyment of it; it is a part of it, and as a part of it is even necessary to full discriminating understanding. We can, by sympathy and empathy, see it happening as we watch a master performer at work. If he did not 'feel the music,' feel his way through it with his whole being—which must include awareness of feeling it with his organism—he could not make it speak. Feeling is here cognitive in an important sense. Likewise we 'feel' the forms of space in sculpture, or the weight and rhythm of the sounding meaningful words in poetry.

*Imagination in Art*

Prof. Percy Brown has said about art, or about works of art, in a sympathetic way. He says that the works of art are the works of imagination. But what is imagination? Imagination is not 'fancy' or 'day-dreaming' or 'building' castle in the air,' but its true meaning is 'the power of seeing things as they really are.'

Imagination is of two kinds, and these used to be called creative and receptive, or productive and reproductive. Creative

or productive imagination is constructive, and it is abstract in character. Prof. Buck says that the artiste who feels and can translate his feeling into words, painting, or musical notes or themes, is constructive, and has creative imagination. It is not common, as you know, in its higher form, because the ability to get feeling or experience into form implies technique, and the peoples gifted with imagination are often too impatient to master the method of expressing it, which is one reason for the phrase 'mute, inglorious Miltons.'

On the other hand, reproductitive imagination is reconstructive, concrete and particular. Appreciation is an important faculty of real knowledge as well as of value of things. Appreciation, in its finest sense, is the application to anything of the receptive imagination. You may reproduce the notes through voice, you may play the notes on piano or violin, and you may 'like' the results, but it is not till you have recaptured the feeling which urged the composer to compose the work, or think that you have—that you have any right to say you appreciate it. You have then penetrated below the surface, and your imagination has reconstructed his emotional purpose.

*Appreciation of Art*

The appreciation of art, or of anything, passes through three main stages, so it can be roughly divided into three classes, crude, intelligent, and critical: (1) The crude appreciation may be called a dog's appreciation of a bone, i.e. first on bone and then its liking and appreciation as the delicious food. (2) The intelligent appreciation involves judgement, at first elementary, but growing in breadth and value, as our appreciation masses are enlarged, says Prof. Buck. We have an ever-increasing bundle of experiences of things, not as a rule formulated into any system of valuation, but sufficiently realized to enable us to give a verdict, and possibly to justify it. As these systems of valuation become more and more developed, they gradually become for us our principles of judgement and we are then approaching to them. (3) The critical appreciation which comes last. When we have acquired the feeling of 'security of judgement,' we have no further to go. We may be right or wrong in our verdict that depends on the power or calibre of our mind, but we will know that our verdicts of good or bad are not founded on personal



caprice, since we have built up an apparatus of discrimination. The apparatus of discrimination is no other than the faculty of discrimination, and this faculty is a sure guide for appreciation whether a thing, or an art, is good or bad. In truth, we will have to penetrate the deepest layer of life's as well as of art's mysteries, as did the great musicians, sculptors, poets of the past. Besides, we should have in us good taste and good sense of things or productions of fine arts. Prof. Buck is right when he says that until we have learnt to communicate the soul of art and to love art which our judgement tells us as best and fine, so long we cannot reach the stage of critical appreciation, because the act of communicating the soul and act of learning of loving art involve Feeling and Understanding, which have been defined as 'realization of value *plus* appeal.' This realization can be interpreted in two ways: knowledge from the outside and knowledge from the inside. Prof. Buck says that Prof. Bergson gives us an excellent example, 'If you have never been up in an aeroplane and want to know what it feels like, you can ask a dozen people who know from experience. Each account, given to you, will bring you a little nearer to the idea, and after comparing and combining all, you have got the feeling. But the very moment you step into a plane and ascend, you have suddenly acquired a real knowledge of how it feels, an apprehension of the whole matter which you could never have distilled from a thousand descriptions.' And Bergson calls that moment when you have had a 'flash' of intuition.' You will know that Prof. Bergson has elaborated this 'flash of intuition' in his monumental books, *Creative Evolution*' and '*Time and Free-will.*' Really the inner experience or flash intuition is the sure means to deliver news of the real value of art of music and of everything.

*Work of Art and Aesthetics*

As aesthetic experience is basic and fundamental to art, or to act of art, we generally refuse to call anything art from the aesthetic experience, and thus link it to other interests and values that have little or no relation to the aesthetics, and art is then used for propaganda, prestige, and so on. Really art justifies aesthetic analysis and value, insofar as it has genuine aesthetic value.

Art is itself circumscribed—a kind of distilled extract of life's

subtler refinements, which cannot be allowed to run unchecked without damage, and this the creative artiste must recognize, unless he be content to remain a dabbler. In the field of creative art, we find two main factors, and these are, invention and *artistry*. By invention, says Prof. Eric Blom, 'I understand idea, innovation, and whatever kindred qualities may be the attributes of the imaginative artiste, and by artistry, the gift of limitation in art is meant.' Again perfect artistry is only to be attained by the expression of certain aspects of life in terms which are infinitely variable, but definitely confined within their variants. Similarly, the perfection of a piece of music depends not on the quality of the artiste's thought alone, but no less on his ability to subordinate his invention to certain limitations, the more or less successful accommodation to which will determine, with almost automatic accuracy, the value of his work considered purely as a feat of artistry.

In the work of art of architecture, of sculpture, of painting, and of music, at least four elements are necessary, and they are medium, technique, form, and subject-matter in art. The material used, varies as we pass from one art to another, from architecture to sculpture, from painting to music, and it also varies within any one field. *First*, there is the meeium or media. The material or medium enters into the total effect, but it alone does not determine the aesthetic response. *Second*, there is the technique. It includes the method of artistic execution as a particular formal arrangement. The aesthetic experience may be enriched by awareness of the skill, involved. *Third*, there is the form of the work of art. Form has to do with the arrangement and order of the various parts of the whole. As for example, a melody of music is an arrangement of tones, and a dance is an arrangement of graceful movements with gestures and postures. There are requirements of rhythm, tempo, balance, proportion, including harmony and symmetry, integrity, depth, etc. *Fourth*, there is subject-matter or content. The subject-matter is that which the work has to deal with, and this may cover the whole range of experience, including portraits, animals, words, or poetical pieces, etc. Now these materials give shapes and infuse lives to the works of Art, or of artistic creation.

Rev. Leo Tolstoy has defined art as a communication of speech and thought, along with the senses of proportion and beauty.



He says that speech transmitting thoughts and experiences of men, serves as a means of union among them, and art serves a similar purpose. Similarly, there is a difference between word and art, as word transmits thoughts from one man to another, and art transmits feeling of one man to the other. As for example, in the Vedic period, we find two aspects of song: the recitative and the musical. The recitative one was monotonous speech-song with only tuneful words, whereas the musical one was sung with different tones. So it is found that between the recitative speech-song and the song with tones, the speech-songs used to transmit the thoughts of the words only, whereas songs, i.e. *sāmagānas* with different tones used to equip the priests and Yajamānas with emotions and sacred feelings.

Now we find that the psychological and physiological explanations of art like theory, history, etc. evoke aesthetic impulse and add to our knowledge of the means of communication and explanation. Interpretations of art as communication, as expression, or as a quality of experience, have much of common. In connection with the art of craft, Prof. Hillis Kaiser is of the opinion that aesthetic apprehension is an instance of knowledge by acquaintance. Genuine art, as for example, art of music, is that form of expression, which makes things for the sake of the pleasure derived from the aesthetic apprehension of them. So to enlarge the range and depth of our aesthetic response, which is the most vital thing in art and its creation, means to extend the areas of our awareness as well as to enlarge and enrich life as a whole. In this experience, personal desires and anxieties tend to be set aside, as we transcend our narrow selves and make our vision wide to appreciate the scale or scope of aesthetics, which is divine and spiritual.

*Artistic Value and Aesthetic Value*

Recently Prof. Harold Osborne has edited a book on *Aesthetics* in the series of Oxford Readings in Philosophy. In the Introduction, Prof. Osborne has written: "Aesthetics starts from the basis that critics do in fact make comparative value assessments of the works of art about which they write, and do give reasons, which are sometimes found effective, in support of the assessments they make. According to the most commonly accepted view, critics are trying to do two things. (i) They are trying to

induce other people to apprehend a 'virtual object' as similar as possible to the virtual object they themselves perceive when both are fixing in attention the same physical work of art (picture, cathedral, literary work) or the same performance (Some writers prefer to use the language of 'seeing as,' and to say that the critic's endeavour is to induce his readers to see the art work as he sees it). This is called 'descriptive' criticism."

"A special form of the theory has been put forward also by Susanne Langer. Her theory is not easy to summarize, but can perhaps be suggested by saying that according to it works of art are symbols or 'iconic signs' of emotions. They do not directly express the artist's experienced emotions but rather his apprehension of the nature of emotions; Art is not a language in the sense of being a system of communication built up from elements each of which has its own independent emotional significance, as words have their meanings, but each work of art is a unique symbol. A work of art is a symbol which does not symbolize anything other than itself, but which reproduces in its own structural form the structure or pattern of feeling and emotion. All this has been received with respect rather than clear understanding. The communication theory has again been modified by changed concepts of the nature of emotion."

Prof. Roman Ingarden has expressed the idea of both artistic and aesthetic values in his article on *Artistic and Aesthetic Values.* He writes: "The work of art is the true object to the formation of which the creative acts of the artist are directed, while the fashioning of its existential substrate is a subsidiary operation ancillary to the work of art itself which is to be brought into being by the artist. Every work of art of whatever kind has the distinguishing feature that it is not the sort of thing which is completely determined in every respect by the primary-level varieties of its qualities, in other words it contains within itself characteristic lacunae in definition, area of indeterminateness: it is a schematic creation. Furthermore not all its determinants, components or qualities are in a state of actuality, but some of them are potential only. In consequence of this a work of art requires an agent existing outside itself, that is an observer, in order—as I express it—to render it concrete. Through his co-creative activity in appreciation the observer sets himself as is commonly said to 'interpret' the work or, as I prefer to say, to



reconstruct it in its effective characteristics, and in doing this as it were under the influence of suggestions coming from the work itself he fills out its schematic structure, plenishing at least in part the areas of indeterminacy and actualizing various elements which are as yet only in a state of potentiality. In this way, there comes about what I have called a 'concretion' of the work of art. The work of art then, is the product of the intentional activities of an artist: the concretion of the work is not only the reconstruction—thanks to the activity of an observer of what was effectively present in the work, but also a completion of the work and the actualization of its moments of potentiality. It is thus in a way the common product of artist and observer. In the nature of things a concretion goes beyond the schematic structure of a work of art, but at the same time it is—or at any rate it can be—that for the emergence of which the work serves or rather that in which the work achieves its full and complete image—or at any rate a more complete image than in any likeness which is at variance with the work itself. Empirically a work is always manifested to an observer in some concretion. But this does not prevent the observer's trying to apprehend the work in its pure schematic structure together with all its characteristic potentialities. But this mode of apprehending a work of art demands a special attitude and exertions in the observer if he is to withhold himself from all arbitrary completion of qualitative indeterminacies while at the same time taking full account of the special character of its every moment of potentiality. Such apprehension of a work of art is rather rare and is not realized in the everyday 'consumer's' attitude in his commerce with works of art."

"There are two possible ways in which a work of art may be perceived. The act of perception may occur within the context of the aesthetic attitude in the pursuit of aesthetic experience or it may be performed in the service of some extra-aesthetic preoccupation such as that of scientific research or a simple consumer's concern, either with the object of obtaining the maximum of pleasure from commerce with the work or—as frequently happens in the reading of literature—with the object of informing oneself about the vicissitudes of the characters depicted in the work or some other matter of extra-literary fact about which a reader can obtain information on the basis of the work of art."

"There exists, however, a sense of 'subjective'—usually not formulated precisely—in which the theory of the subjectivity of aesthetic (or artistic) values ought to be rejected outright, despite its popularity. This is the view that the value of a work of art (or an aesthetic object, which is usually confused with it) is nothing else but pleasure (or in the case of negative value, disagreeableness) understood as a specific psychical state or experience lived through by an observer in contact with a given work of art. The greater the pleasure he obtains the greater the value the observer attributes to the work of art. In truth, however, on this theory the work of art possesses no value. The observer indeed announces his pleasure by 'valuing' the work of art, but strictly speaking he is valuing his own pleasure: his pleasure is valuable to him and this he uncritically transfers to the work of art which arouses his pleasure. But the same work evokes different pleasures in different subjects or perhaps none at all and even in one and the same subject it may evoke different pleasure at different times. Hence the so-called value of the work of art would be not merely subjective but relative to the observer and his states. The relativity of the value of a work of art so understood is a simple consequence of its subjectivity in the foregoing sense."

"The pleasure remains entirely outside the work of art. The work is something which transcends the sphere of our experiences and their contents, it is something completely transcendent in relation to ourselves. And the same can be said of the aesthetic objects constructed on its basis. It is precise in the sphere of the work of art and its concretions, a sphere beyond that of our experiences and their content, that we must look to see whether it is or is not possible to find something which can be recognized as specifically and truly valuable." ... "As regards the instrumental values of works of art as tools for arousing pleasures and delights in those who observe them, this kind of value can be attributed but only in a derivative sense as a consequence of the fact that states of pleasure are themselves valuable for the subject, not in the sense that the work of art is itself endowed with some attribute and strictly speaking without regard to the attributes it has. This derivative type of value is usually ascribed to tools in almost complete disregard for the nature and structure of the object they are used to produce. If the consumer is subjected to an emotionally pleasant influence from a certain work, this is enough for him to attribute to the source of his delight the instrumental value of a tool causing that delight. This instrumental value is obviously relational: by virtue of its determination as a value-type such value is related on the one hand to the object which serves as tool and on the other hand to the effect for which the tool serves."



"Moreover, the value of an instrument is relative in another sense too: it is in its very occurrence dependent and mutable, changing its qualitative determination according to the nature and the value of whatever the tool serves to produce. And finally it is dependent on the observer and the state in which he happens to be at a given moment. When an observer ceases to react emotionally to it or is no longer sensitive to it as a work of art, so far as it is treated as an instrument of enjoyment; it is not valued by him either positively or negatively but becomes an object of indifference. But the work of art itself undergoes no change in its properties during these modifications of subjective mood and response. It remains something finished, complete for itself, through the changing forms of contact, unaffected by the multiform appreciations of different observers. Yet those values or value qualities which I am here searching for are able to manifest themselves to the observer only at the moment when the latter achieves some apprehension of the work itself, even though a partial and as yet imperfect one, when his commerce with the work achieves an unveiling of the intrinsic features of the work (features which seldom obtrude themselves at first contact), and when an apprehension of its structure and properties enables him to descry its essential values, those which are peculiar to any work, which give witness and in fact are the evidence for its claim to be a work of artistic value. The observer must, of course, succeed in achieving this apprehension and appreciative commerce: if his skill in perceiving or responding to the work is fallacious, neither its properties nor its values will reveal themselves to him. But this does not mean that the work is then deprived of value, only that the observer is in one way or another inefficient—either through a general lack of artistic culture or because he is unequipped or at that particular moment unable to appreciate the particular work."

"In other words, value emerges on the foundation of a specific

aggregate of valuable qualities and it is dependent inter alia on this aggregation both for the degree of its value and for its type. Values differ from one another only in virtue of having their specific determinants and qualifying properties. Some of these qualities determine the general type of value (i.e. whether it is aesthetic or moral or economic or utilitarian), while others determine the specific variety within the general type, as for example 'beauty,' 'prettiness,' or 'ugliness' within the general range of aesthetic values. And to these variants within a general type belongs what I have called the 'degree' or 'elevation' of any value. As will be seen, we are confronted with many different distinctions and it is only by analysing them and elaborating them in detail that it is possible to make any progress in the little studied field of general theory of value. The examples to follow will enable readers to grasp what I intend when I speak for instance of qualities as opposed to values themselves and their closer determinations (or qualities of value)."

Now there is a difference between *artistic value* and *aesthetic value*, says Prof. Ingarden. He writes: "*Artistic value*—if we are to acknowledge its existence at all—is something which arises in the work of art itself and has its existential ground in that. *Aesthetic value* is something which manifests itself only in the aesthetic object and as a particular moment which determines the character of the whole. The ground of aesthetic value consists of a certain aggregation of aesthetically valuable qualities, and they in turn rest upon the basis of a certain aggregate of properties which render possible their emergence in an object. Both the one and the other kind of value assumes the existence of a complete work of art (or aesthetic object). It is not important here how the constitution of both types of object has been arrived at. What is indubitable is the fact that for the constitution of an aesthetic object the co-creative activity of an observer is necessary and therefore several aesthetic objects may emerge on the basis of one and the same work of art and that these may differ among themselves in their aesthetic value. But, as has been said, this is not an argument in support of the subjectivity of that value. This genetic way of considering the whole matter cannot be repudiated or disparaged and yet it is not this which is decisive as to the existential character of aesthetic values themselves."



Prof. Ingarden further says: "Irrespective of what its origin may be and the part taken by the observer in constituting it, the aesthetic object in the moment of being constituted is something with which the observer is in direct contact however he may apprehend it or respond to it. And for all that this object is something standing in relation to the observer and his experiences, it is at the same time transcendent (a separate self-subsistent whole) just as much as is the work of art or any other existentially independent natural object which exists of its own right. This transcendence extends not only to those properties of a work of art of aesthetic object which are natural in point of value but also to its valuable qualities and to the values which are constituted on their basis."[1]

*Art and Value*

We have seen that not only Kant and his predecessors, but also all the ancient English, French, German, Italian and American philosophers and psychologists of different ages have talked about music and other arts, along with their values. Immanual Kant has discussed about music and its value i.e. aesthetic value of music in his *Critique of Aesthetic Judgement*, and there he has said that the pleasure of art is absolutely personal and private, and it appeals to him who is in contact with it. The faculty of Judgement, comments Prof. Wildon Carr, "In Kant's phraseology is the *a priori* condition of the feeling of pleasure and displeasure. The beautiful, or the sublime, is the object of an experience-cum-satisfaction quite distinct from those which give us the satisfaction of truth and the satisfaction of goodness. Aesthetic qualities are distinguished from, and raised above, all others by their character of disinterestedness and universality. They are disinterested, for the experience-cum-satisfaction we derive from a beautiful object which is impersonal, and is not agreeableness or goodness etc. The basis of the aesthetic judgement, holds Kant, is to be the discernment of end or purpose, and its highest attainment is to become the symbol of the moral good. Therefore, aesthetics for Kant, says Prof.

[1]I have taken liberty to quote the passages on Aesthetics from *Aesthetics* (1972), edited by Prof. G.J. Warnock, and so I am deeply indebted to the publisher and the editor.

Wildon Carr, is the highest realm of activity of the mind. Some philosophers differ from Kant in this point, because they hold that all arts, their values and their appeal are universal, and they arouse living inspiration and divine feeling in the minds of those who love the arts and come in contact with the arts and their values.

While discussing 'the aesthetic values' in his book *Philosophy of Art*, Prof. Ducasse says that four-word phrase 'easy to look at' might be said roughly to epitomise one aspect of Kant's view of the nature of Beauty, and to constitute an endorsement of it by popular common sense. "To be 'easy to look at,' is to be *as if made for the purpose*, and the central part of Kant's view of the nature of Beauty, if divested of the elaborate terminology and theoretical scaffolding . . . . . I freely admit, moreover, that the account of Beauty to be given here sharply diverges from that of Kant at a number of points which many would regard as belonging to the essence of the doctrine." Further Prof. Ducasse says: "Kant is right when he tells us that the judgement of perfection presupposes a concept of what the object ought to be, but he (Kant) is wrong I think, when he defines perfection as objective internal purposiveness, thus tacitly assuming that what an object ought to be always in something having an internal purpose." The objective internal purposiveness, says Prof. Ducasse, is not a definition of perfection in general, but is only of the perfection of dramatic entities, or rather, of dramatic entities of certain sorts, particularly the self-regulatory such as organisms. So various statements of Kant on purposiveness and its relation to beauty and aesthetics have been acutely, and it seems to me decisively. It has also been criticised by Victor Basch in his *Essays*. So controversies will not stop here, but it will continue giving different arguments and conclusions.

Let us now discuss Hegel's philosophy of art which discusses science of aesthetics and values of arts. Prof. William Hastie, who inspired Swami Vivekananda in the college life with the information of Sri Ramakrishna Paramahansa of Dakshineswar, has said in the Preface (1886) of the English translation of Hegel's *Philosophy of Art* that following the glowing spirit of Plato, Hegel has transformed the philosophy of art in the art of philosophy, the fragrance of thoughts of which is charming and



divine. Hegel has divided the sphere of art into five, and they are architecture and symbolical art, sculpture and classical art, painting, music and poetry, and has confessed that he has made the division of beautiful art as an organic whole. Hegel says: "Substance of the world is the Beautiful. What is truly beautiful, is the Ideal, which is spirituality, embodied in form. More precisely, the Beautiful is the expression of the absolute Spirit, which is truth itself. This region of Divine truth as artistically presented to the perception and feeling, forms the centre of the whole world of Art. It is self-contained, free and divine formation, which has completely appropriated this element of external form as material, and which employs them only as the means of manifesting itself."

Let us discuss, in this connection, the well-estimated comment of Prof. Ducasse. While discussing on Plato's view of inspired art and beauty, Prof. Ducasse says in his *Philosophy of Art* that Plato ranks in his *Republic* "human souls on nine levels according to the measure of truth that they have seen before birth, and names the sorts of earthly occupations appropriate to each, he tells us that a soul belonging to the first, or highest level, will come to birth as a philosopher or artist, as a musician or lover; while to a soul on the sixth level, life as a poet or imitator will be appropriate. Concerning inspired art, as distinguished from imitative skill, Plato has nothing but good to say. It proceeds from a vision of the pure celestial forms of Beauty, Goodness, Truth and the like, and the works that it brings forth are of necessarily good in every way. In spite of current opinion, then, Plato does not regard art as being mere copying skill, if the word art be used to designate the sort of activity which we consider entitled to that name. Art in this sense, is, for Plato, the expression of an inner inspiration.

*Value: Subjective and Objective*

Values of arts like music, sculpture, painting, etc. are sometimes considered as purely subjective, as they depend upon the human mind for their evolution and for considering their real value. Some are of the opinion that value resides in objects of the world, and, therefore, it is purely an objective one. As for example, when we judge that a piece of music is beautiful and soothing, we consider that there is something in music, which

makes the aesthetic judgement necessary. Therefore, value of music is independent of individual preferences. Besides, it is a fact that value-judgements describe those qualities of objects like music and other fine arts, which evoke appreciative response. Further, judgement is divided into two, factual judgement and value judgements. Factual judgements emphasise description of actual qualities of objects, whereas *value judgements* emphasise appreciation of their values, and therefore, they are both subjective and objective. Dr. J.N. Sinha says that both the judgements depend upon the appreciation and evaluation i.e. appraisal by the human mind, so they are commonly considered as objective. The objective ones, we know, depend upon the values of the objects like music and other arts, and the subjective judgements of values are not recognisable at that time. Prof. Harold Titus has also explained them in the same way. He says that the factual judgements are descriptive statements of empirical qualities or relations, whereas value judgements are the worth of objects, acts, feeling, and so on. But there is an interaction between the judgements of fact and the judgements of value, and, therefore, one is not entirely detached from the other. The idealists do not admit this view. They say that the objective one is no other than the projection of the subjective one, as the mind receives first the impression of the object and then it is projected or presented in the outside world. Prof. Parker is in favour of this idealistic view. He says that values of arts like music etc. belong wholly to the inner world i.e. to the world of mind. Moreover, the satisfaction of desire is the real value, and the thing that serves, is only an instrument. Besides, values of art, literature, science, etc. are always an experience, and not things or objects, because things or objects may be valuable, but they are not the real value.

It is a fact that the value judgements may be thought of merely as expressions of one's feelings and desires, when they are subjective, and not objective, and so both the judgements, factual and value, may be taken as both subjective and objective in the truest sense.

It may be asked as to what are the real forms of subjective and objective values? Values are subjective when we think that values statements express sentiments or emotions of liking or disliking. George Santyana is of the opinion that value, in its



real sense, is subjective, as values spring from the immediate and inexplicable reaction of vital impulse. Besides, there is no value apart from some appreciation of it. And emotions as well as consciousness are necessary for existence and apprehension of good in any form. Moreover subjective interpretions of values are likely to stress the fact that value-judgements as to goodness and beauty have varied from individual to individual, from group to group, and from one age to another. But there are differences of opinion in respect of the aspects and expressions of values. Prof. Spaulding says that if we go deep into the meaning and status of value, we find that values are subsistents, i.e. they are now the entities or materials of space-time, and, therefore, values are not existents and are not dependent on the human desire and preference, but they are in our world to be discovered and intuited, and, therefore, in a sense, values are not relative, and, in other sense, some values are relative as they relate to questions of age, sex, intelligence, culture, technology, and other conditions, says Prof. Titus. He further says that in this sense, values vary depending on circumstances. Besides, values like sound health, knowledge and wisdom, pleasure and happiness, courage, kindness, honesty, love, friendship, gratitude, beauty, etc. have a basis in man's nature and the nature of the world, in which he lives. The neo-realists, critical realists, and some of the idealists argue that values are strictly out there in the external world and are, therefore, spatio-temporal. The values reside in the external objects, just as truly as do colour, smell, temperature, size, and shape.

Prof. Moore is an ethical as well as epistemological realist in opposition to all the subjectivists and the relativists. Prof. Moore is of the opinion that real value or good is a characteristic of things, which exists independent of the human desires and interests and that it is capable of being known intuitively. His conclusion is a landmark in modern ethical and aesthetic analysis. Prof. Hartmann has developed a theory of values which has reflected the influence of the new-realistic movement. He has argued that values are essences, although values have no spatio-temporal existence, they nevertheless subsist, and are discovered by mind. Without these values, which are known through intuition, events would be totally lacking in significance. We find that Prof. Moore has really followed the conclusion and argument of

Prof. Hartmann in subject of values and their appreciation, to some extent.

Value, or concept of value, really takes all men of thought and culture to the region of art and aesthetics. It is generally asked as to how the aesthetic experience and beauty are related to one another. While discussing on aesthetics and philosophy of art, Prof. Titus has said that "there are wide difference of opinion as to what objects call forth the aesthetic response, and what beauty really is. Our concept of beauty may differ not because of the nature of beauty itself, but because of varying degrees of preparation in discerning beauty. Therefore, if we cannot perceive beauty in objects that others find beautiful, it may be wise to withhold judgement until we are capable ourselves of making a competent analysis of the aesthetic experience."

*Intuitive Perception of Value*

This intuition or intuitive perception of value can be called 'knowledge and aesthetic appreciation.' Prof. Ducasse has discussed this subject in a very beautiful way. He writes that knowledge of this sort i.e. of the sonata form and other musical forms, of literary forms such as the short story, of poetical forms such as various sorts of verse, the sonnet, the ode, etc., of various types of pictorial composition, of lines of 'dynamic symmetry' and so on, is indispensible to persons of one class, namely, those who desire to be able to talk about works of art in a manner that will be intelligible to those who are similarly equipped, and impressive to the humble who art not. To persons of another class, namely, those who desire to create works of art in the respective fields, such knowledge is not indispensible, but is useful within limits. It is, however, at the somewhat dangerous to them, inasmuch as over-preoccupation with it, is like to turn them into professional solvers of technical problem,—stunters instead or artistes. But there is a third class of persons, whom we may term 'consumers' of art, namely those who read stories and listen the music and look at pictures simply for the enjoyment they find therein; and it is a serious question whether, for such persons, knowledge of the sort described, is not more likely to be fatal than useful.

Prof. Ducasse further explains: "For purpose of aesthetic feeling and aesthetic enjoyment, what is necessary in respect of



form, is not the recognition of it, but the intuitive and functional apprehension of it. In many cases, for instance, in elaborate musical composition, it may truly be said that for most persons the form, that is to say, the relation of parts and elements, is buried in the profusion of sounds heard, almost as deeply as is the law of the inverse square in what is present to sense whenever an apple is seen to fall. This means that most persons apprehend in such compositions merely a chaotic multitude of sounds, and not, as on the contrary they do in a simple melody, an ordered multitude." Prof. Ducasse also says that it should be remembered that aesthetic valuation is the valuation of aesthetic objects in aesthetic terms. There is a great difference between sense-pleasure and aesthetic pleasure, as one is worldly and other is otherworldly, one is motivated and the other is the feeling of divine Beauty. Prof. Ducasse is of the opinion that Beauty or Beautiful means aesthetically perfect, and being aesthetically perfect means being the most beautiful thing that we are able to imagine i.e. the most agreeable in aesthetic contemplation. Moreover, sublimity is the character of an object which pleases the aesthetic contemplation through its immense greatness. Prof. A.C. Bradley, in the *Oxford Lectures*, has called this sublimity as not only exceedingly great, but also the sublime power. This power is in feeling of exaltation, and this feeling of exaltation, obtained in this way, is the source of the pleasure or boundless pleasures we find in the contemplation of such an object, which we then call sublime and revelation. While discussing 'revelation and the aesthetics,' Dr. Reid has explained the otherworldly aspect of art and aesthetics of music. He says that the arts—or more broadly, the aesthetic aspects of anything—are revelatory.

In very different ways Aristotle, Plotinus, St. Thomas, Francis Bacon, Schopenhauer, William James, Heidegger—all give credence to the idea that what we now call the 'aesthetics' is not only pleasing, but gives insight—and insight in some manner or degree into the nature of things. We experience through the imaginative sensible apprehension of the appearances of things, the conviction we are being brought into contact with the super-sensible, the universal, the transcendent, even the eternal. In certain forms of this experience, it may be claimed that knowledge of works of art have a close parallel with religious experience, sometimes mystical experience. Muni Bharata also says in the *Nātyaśāstra*

that all artistes and performers should always be acquainted with the value of all kinds of music, so that they can infuse life and living inspiration in music as well as in the minds of themselves and of the listeners, who want to enjoy pleasure and delight from music.

*Emotive Value and the Beautiful*

Prof. Will Durant has laid stress upon the emotive value of music, nay, of all arts. Aristotle has discussed in his *Poetics* the importance of the study of aesthetics and the theory of beauty and art. Aristotle has said that aesthetic creation, which bears value of all arts, springs from the formative impulse and from the cravings for emotional expression. Especially the form of art of music is an imitation of the Ideal or Reality, or music can be said to be the genuine representation of Truth, and so it holds the mirror upto Nature. There is in man, says Prof. Will Durant, a tendency as well as pleasure in the act of imitation, apparently missing in lower animals. Yet the aim of art of music is to represent not the outward appearance of things, but their inner significance. And it is a fact that the noblest art like music appeals to the intellect and also to intuition or inner feeling. There comes the intellectual pleasure first, and then it is replaced by higher God-intuition, which is the real and supreme value to be achieved, or to be appreciated.

In the *Philosophy of the Beautiful*, Edward Hanslick, one of the great musical aesthetic philosophers, differentiates *sensation* from feeling, and says that music as a Fine Art excells all other arts in its depth, serenity, and consoling nature. We have already discussed that Prof. Bosanquet, Schopenhauer, Santayana, Listowel, Langer, Reid, Ducasse and others in the West and Bharata, Biswanath Kavirāja Abhinavagupta, Panditarāja Jagannath, Krishnadas, Śhārṅgadeva, Srikaṇṭha, and other Ālamkārikas in the East have elaborately discussed about the supreme value of fine arts, poetry, literature and drama.

In the musical domain, we find three classes of people, composer, performer and listener. The composer creates, the performer re-creates, and the listener enjoys. Aesthetics deals with the theory of the nature of art, and in music, it deals with the theory of music. The great musicians pursue both theory and practice, "but the practice" says Prof. Seashore, "far outruns the theory, because the work of genuine creation always comes from self-expression rather than through the deliberate application of rules. In the musical mood, theory must always be regulated to the sub-conscious through which it operates automatically, if once mastered. Furthermore the musicians' energies, both in training and in the professional life, are so deeply engrossed in the practical aspects of work of creation, re-creation and interpretation that he must delegate the scientific problems proper to other specialists."



*Art and Beauty*

Plato condemns the arts which are the imitations, as they are the fruits of the *mimetic impulse*. Plato's theory of impulse which produces work of art properly, originates from within, and it is an inspiration which gives recognition of the pure Beauty and Value that comes from the soul, and, therefore, it is spiritual.

The Beautiful develops itself in its own world as an objective reality, says Fichte, and it becomes differentiated into the particular formations of its individual aspects and constituents. Philosopher Fichte in his essays on *Way to the Blessed Life*, and Swamis Vivekananda and Abhedananda similarly admit it in their essays, *Way to the Blessed Life*, that the Beautiful is God and the Absolute, the Divine feeling. The Vaishnava philosophers describe it as '*Raso Vai Saḥ*' and Vishvanath and Madhusūdan call it as '*Brahmāsvādasahodaraḥ*'. In art, says Hegel, the Divinity or transcendental Truth is embodied as active and living, in the sense of soul and spirit of the individuals. Or it can be said that the Divine represents itself as an inner and conscious realization of the mind, and so it exhibits the subjective consciousness in the objective consciousness. "In the analogous sphere of Religion with which Art in its highest stage stands in immediate connection, we apprehend the distinctions only in another form. In the religious sphere, the earthly natural life stands in its finiteness on the one side, and the individual mind makes God its object on the other. The distinction of the subjective and the objective continues, until we finally advance to the devotion of the worshipping assembly, with God living and moving in the religious consciousness. These three cardinal distinctions in the sphere of Religion, appear also in the world of Art, as passing their own proper development."

The highest ideal of arts of music, sculpture, painting, etc. are the achieving or realizing the value of those arts, which makes the mundane life supra-mundane and divine. It has been said before that Hegel has seen all these fine arts of music, sculpture, architecture, and painting as the divine arts with values, and though he has differentiated them in their outward forms, modes, and techniques, yet has brought them in a common ground of ideal and value. Hegel says that the work of art stands only in an outward relation to the spiritual idea, and so fine arts like music, architecture, sculpture, and painting stand for the highest value.

Regarding music, Hegel says that the materials of the romantic form of art of music is sensuous, but, in truth, it advances to deeper consciousness and particularisation. Music overcomes the externality of the extended matter, and idealizes it into the individual unity of the point. Music exhibits itself as sound, or as a series of soothing and sweet sounds or tones, which transcend the limit of visibility and the limits of space and time, and thus takes men to the sublime field of higher intuition which is the real and supreme value of music.

While explaining the act of music in tone, tune and rhythm, melody and harmony, Hegel has discussed them as the materials of evocation of aesthetic feeling as well as the supersensible feeling of the Beautiful. "The objectivity of the Beautiful," says Hegel, "becomes here, in music entirely subjective and transitory but at the same time it lays hold of the whole soul."

The divine feelings in music advance indeed out of their indefiniteness to more definite intuitions and representations, but these are born of the soul itself, and the materials of tone, tune, time, rhythm, etc. give impulse and force to music, or to the creation of music that absorbs the artistes as the listeners. When music with all its materials of tone, tune, time-measure and rhythm bring expression of the internal thrilling to the external world, it makes a contrast at first between the cold intellectual distinction in time, and then simultaneously creates a responding glow of the feeling within and at last it artistically combines in its beautiful form both the two extremes, the internal feelings and the external feeling with each other, and that means music brings a balance between peace and pleasure or heaven and earth in the sphere of the mind. The mind is then absorbed with music.



The natural form or appearance of music then turns into supernatural, and creates heaven in the mundane world.

*Indian View of Value*

In our Indian philosophy and ethics, we count value as *purushārtha*, which is no other than *dharma* or ethical conduct, *artha*, or economic interests, *kāma* or satisfaction of emotive and aesthetic impulses, and *moksha* or salvation or absolute liberation from the bondage of *samsāra* or ignorance. The Divine Love is known as the *pañchama-Purusārtha*.

Even Jean-Paul Satre admits in his *Existentialism and Humanism:* "What has value, has value only because it is chosen." In the *Yogavāshiṣṭha Rāmāyaṇa*, a stress has also been given on choice, and this choice depends upon the positive willing or desire. When we desire pleasure or delight from any object or, act, we get it, if there is a whole-hearted support of the will or desire. Prof. T.H. Green calls it 'hunger,' because if we are hungry in the truest sense, we get the food which mitigates hunger. The real value of arts lies, therefore, in the fact of willing and enjoying the supreme pleasure, and this pleasure lies in the fourth value, *moksha* or freedom from the bondage of ignorance. This freedom is the shining light which dispells darkness of *avidyā* or non-knowledge. Other values are subordinate to the fourth one, and the artistes of music are the seekers of *moksha*, the highest or supreme value in music. Valueless arts and objects are not arts and objects. They are the mere skeletons devoid of flesh, blood and bone, nay, devoid of vital force or life. Indian music lays stress upon the absolute freedom, and Indian treatises on music say that worship of the image of music, composed of tones, tunes and aesthetic sentiments, brings blessings of eternal peace unto them who worship it.

*Indian View of Beauty*

Muni Bharata (3rd century BC—2nd century AD) has recognized eight emotive sentiments and their corresponding moods as value and beauty in music, dance and dramaturgy: "*astau rasha, trayo gita-vāditrayā. . . .*" Dandi and Bhāmaha have admitted this fact. Muni Bharata has said that he has followed the system of Druhina or Brahmā-bharata. Bharata has also admitted the primary *rasas* are four, and they are *shriṅgarā*

or the erotic, *raudra* or the furious, *vira* or the heroic and *bībhatsa* or the disgusting. The other *rasas* or sentiments proceed from these four primary sentiments. But these primary and secondary sentiments and eight permanent moods or *sthāyī-bhāvas* are essential in music, dance and dramaturgy. The eight *sthāyi-bhāvas* are: (1) *rati* or love, (2) *hāsya* or mirth, (3) *krodha* or anger, (4) *uţsaha* or courage, (5) *bhaya* or fear, (6) *jugupsa* or aversion, (7) *vismaya* or wonder, and (8) *shoka* or sorrow. Rudratā, Lollāta, Dhanañjaya and other Alamkārists hold that the eight *sthāyī-bhāvas* or permanent moods have *sthāyin*-stage and *bhāva*-stage. When reinforced by *vyabhicharini*, *rati*, etc. become *sthāyins*. According to this view, the *vyabhicharibhāvas*, which are thirty-three in number, have other *vyabhichārini*, *nirveda* or non-attachments i.e. renunciation is attended by *chinta*, *shama* by *nirveda* and so on. But Abhinavagupta does not accept this view.

Now, what is *rasa* or sentiment? Bharata says: '*atra rasa iti ka padarthaḥ? Uchyate, āsvādyatvāt,*' i.e. *rasa* or sentiment is that which is only experienced or felt. The sentiment can be considered as the life-force, for want of which music becomes barren and lifeless. As regards the moods (*bhāvas*), Rudratā considers *bhāvas* as *rasas*, as for example, Pratihārendurāja, who appeared after Ānandavardhana, has admitted the view of Rudratā, and says that *nirveda* or calmness or non-attachment and other moods are also taken as sentiments. Sometimes this view of Pratihārendu is not accepted by other Ālamkārists. Pratihārendu considers *rasas* and *bhāvas* as four kinds of *varga-chaturvarga*, so he, like PanditarājaJ agannāth as others, considers *shama* or *shānta* as the ninth *rasa*. Abhinavagupta has mentioned it in his commentary, Abhināvabhārati: '*eta navaiva rasah.*' *Shama* or *shānta* should be taken as the ninth sentiment because of its necessity for men or for its pleasing power.

*Rasa-theory in Bharata's Nātyaśāstra and Bhoja's Sṛingāra-Prakāśa*

It is an undeniable fact that Bharata's *Nātyaśāstra* is the source of evolution of classical art-music. Music existed before Muni Bharata in the form of *Sāman*-songs and dramatic songs but Muni Bharata gave a definite form of dramatic songs incorporating in the practice of drama different *prabandha*-



songs like the *brahma-gīti* and the *kapāla-gīti*, together with various kinds of *dhruvā*-type of songs, which were applicable to dramatic plays. All these songs, *gīti* and *gānas* were impregnated with aesthetic sentiments and moods, for creating living aspects of both dramatic play and dramatic songs. It is true that the *Nātyaśāstra* includes both the *Alaṁkāraśāstra* and *Rasaśāstra*. The *Nātyaśāstra* is a treatise, says late Dr. V. Raghavan, which is properly described as "an *Alaṁkāra*-work which treats only of poetry or *shrāvya-kāvya* and the poet's part, the dramatic conception in drama. The subject of *rasa* in an *Alaṁkāra* work is common to *Nātya*, and purely *Alaṁkāra* treatise like the *Kāvyaprakāsha* omits the treatment of drama, the definition of various kinds of it, the construction of plot etc., subjects which are treated in separate works of *Nātyaśāstra* like the *Dasharūpaka* and the *Rasārṇava Sudhākara*." But the *Sṛiṅgāra Prakāśa* of Bhoja deals with both the theories of *Alaṁkāra* and Dramaturgy, as well as with the theory of *rasa* and *bhāva*. "*Rasa* is common to both *Kāvya* and *Rūpaka*, and it is to evoke it that poets compose poetry and drama. *Kāvya* and *Rūpaka* are only two forms of evoking the same *Rasa*, and, in drama, actors present the same in person," says Dr. V. Raghavan. In the *Shringaraprakasha*, Bhoja admits that *rasa* is relished by the persons as their inner experience—'*sa cha anubhaikagamyatvat.*' The aesthetic sentiments evoke feelings (*bhāvas*) in the responsive hearts.

We have already discussed that Muni Bharata has depicted and defined eight *rasas*, corresponding to eight *bhāvas* or moods. In fact, Muni Bharata has described *rasas* in relation to dramatic play (*abhinnaya*) and dramatic songs (*nātyasangīta*). Bhoja has described *rasas* in relation to poetry, as he says: "*yena ramyate, yaḥ* (*yena*) *anukūla-vedaniyatā. . . .*" etc. i.e. poetry is beautiful because of the presence of *rasa* and that *rasa* is called *shriṅgāra*, etc. Bhoja has quoted Dandin's verse as an authority, though opinions of both of them differ in many respects. Ālaṁkārika Dandin says that there are three *alaṁkāras*, called *preya*, *rasavat* and *urjasvi*, and these three *alaṁkāras*, says Dandin, are pleasing, emotional and egoistic internal properties which are connected with *bhāvas* or mental moods. Bhoja's interpretations of these internal properties somewhat differ. "*Rasavat* of Dandin is the *Alaṁkāra* of the eight *rasas*. *Preya* is an *Alaṁkāra* of *Prīti* and *Bhakti*, and as such, it is dealt with by Dandin along with

the first. *Rasavat* of the Bhava is Rati. . . . . *Urjasvi* has nothing to do with *Preya*, but can be related to the third *Rasavat* of *Vira*. . . . . Bhoja, however, takes all the three together as three aspects of the same Rasa."[1] These interpretations of Dandin and Bhoja are related to Kāvya or poetry, but, yet they can be applied to music, so as to evoke *rasas* and *bhāvas*. Bhoja explains in the *Śṛiṅgāra Prakāśa* that all *rasas* are related to *bhāvas*, and *bhāvas* are related to *rati* and *prema*. Bhoja has laid stress upon one fundamental *rasa*, which is *śṛiṅgāra*, and *śṛiṅgāra* or divine erotic sentiment is no other than the Love Absolute, which generates or evokes all of *bhāvas*. Dr. V. Raghavan has clarified the meanings of the terms, *śṛiṅgāra* and *alaṁkāra*, as used by Bhoja, when he says: "According to this theory, Bhoja has one fundamental Rasa, then a number of Bhavas all capable of becoming Rasas themselves, through the name Rasa applies to them only through Upachāra, and lastly he has the one Rasa of Preman. It must be noted that in this theory, the word '*Ahaṁkāra*' is not used in the sense of egotism, but as a philosophical concept, meaning Ego. Similarly, *śṛiṅgāra* used as a synonym of the Alamkāra must not be confused with the developed climax-state or the first Bhāva of Rasa between man and woman. *Śṛiṅgāra* here means Love Absolute, Love Subjective, Love Objectless. It is also called *Abhimāna*, because it is this that is responsible for making beings enjoy as pleasure even painful things. Since man thinks pain to be pleasure, it is called *Abhimāna;* pleasure is really the sense of pleasure. It is called *Ahaṁkāra* because of the refinement of self-consciousness in the Risikas. It is called *Śṛiṅgāra*, because it takes one to the peak of perfection of one's personality and in itself the summit."[2]

Bhoja has used *Rasa* in two senses, primarily and secondarily. Primarily *rasa* is one, which is the element of *ahaṁkāra*, and secondarily *rasa* is the developed state of *rati*, *hāsa*, etc. *Preya* is same as *priti* or *vātsalya*. Regarding this state of mind (manovritti), the Alaṁkārikas like Bhāmaha, Rudratā, Dandin and others have given different interpretations.

The *Sarasvatī-kaṇṭhābharaṇa* is the earlier work of Bhojarāja is *Alaṁkāra*. The *Śṛiṅgāra Prakāśa* is also a systematic work

[1]vide, Dr. V. Raghvan's translation in his *Bhoja's Śṛiṅgāra Prakāśa* sec ed., 1963, p. 409.
[2]ibid, p. 410.



on various subjects, notably or *rasa*. In the fifth chapter of the *Sarasvatī Kaṇṭhābharaṇa*, Bhoja has described *rasas* and *bhāvas* and these subjects have elaborately been dealt in the *Śṛiṅgāra Prakāśa*. It has been said that Bhojarāja has admitted only one prime *rasa* and that is *shriṅgāra: "Shriṅgārameva rasanādrasamāmanāma,"* and in the *Sarasvatī Kannāṭhābharaṇa* (5th chapter) he has said:

"Poetry is beautiful because of the presence of Rasa, and Rasa is called Śṛṅgāra, Abhimāna and Ahaṁkāra. It is by reason of the experiences of many births that we get it in our souls. It is the germ from which other qualities grow. It is the inner *Tattva* of Ego, the idea in man of the 'I', Ahaṁkara. It is man's love for his own Self; it is that which makes him take even pain as pleasure. Bhoja says that Rasa becomes the various Bhāvas of Rati etc., and the Bhāvas which thus arise out of the Rasa are the eight Sthāyins."

Some include *śṛiṅgāra-rasa* in the low rank, but they are mistaken. Dhārarāj Bhoja has admitted only the *rasa śṛiṅgāra*, because it is the fountainhead of all *rasas* and *bhāvas*. In the Upanishads, this *śṛiṅgāra* has been depicted as *sisriksā* or divine Will-to-create the manifold universe—'*sa aicchat, eko'haṃ vahu syāṃ.*' When this divine Will-to-create was manifested as *sristi* or manifold *projection*, it appeared as Ardha-nārishvara and the *Ṛgveda* has mentioned about this aspect of divine couple, and the couple has been described by Tantra as Siva-Sakti or Pārvati-Parameshvara. In fact, *sisrikṣā* or *sristi-bhāvanā* is the Divinity itself. This aspect is known as *shriṅgāra* which creates *ānanda rasa* and *nirveda* (or *vairagya*). Muni Bharata has described this foremost and prime *rasa* as a shining aspect—'*ujjvalaveshātmakaṃ.*'

Bhoja has accepted *shānta* as the ninth *rasa*, which is synonym of absolute calmness or tranquility. He has also described *rasas* like *udātta* and *uddhata*. *Udātta* is the *rasa* of magnanimity, and it evokes the *sthāyi* or permanent *rasa* like *mati*, which is *tattvabhiniveshinī*, i.e. which helps to concentrate one in the real matter. Dhāraraj Bhoja says that *sthāyī* signifies truthful tendency of the mind. But this significance does not hold good all the time, as

*sthāyī-rasa* or *bhāva* is more relevant to *shānta-rasa*.[1]

Siṅghabhupāla has also elaborately discussed about *rasas* and *bhāvas* in his *Rasārṇava Sudhakara*, and it is true that Shārṅgadeva, Kallinath, Siṁhabhupāla, including Bhoja, Ānandavardhana and others have elaborated their *rasa*-theory based on the theory of *rasa*, as advanced by Muni Bharata in the *Nātyaśāstra*, composed in the 3rd century BC to 2nd century AD Dr. V. Raghavan writes: "After having criticised.... Bharata on the four *Prakriti-rasas*, producing four other derivative Rasas, Bhoja has applied himself to the task of examining all the forty-nine *bhāvas* given by Bharata in three classes of eight *sthāyins*, thirty-three *uyabhichārins*, and eight *sāttvikas*." Muni Bharata has considered only eight *rasas* as capable of evoking and relishing *bhāvas*. Rudratā considers *nirveda* and other *vyabhichārins* as *rasas* besides eight *sthāyins*.

Bhoja has quoted this *sloka* from Rudratā, and admits forty-nine *bhāvas* as *rasas*, provided the poets develop them. But, yet Bhoja has made slight changes in the list, as he omits Bharata's *apasmāra* and *marava*. Dr. Rāghavan says that before Abhinavagupta and Ānandavardhana, Lollāta also admits the numbers of *sthāyī*, *vyavichārī bhāvas*, as explained by Bhoja.[2] But it should be noted that Bhoja goes further than the interpretations, made by Rudratā and Lollāta. Bhoja enlarges or rather corrects the root-meaning of the word *rasa* as interpreted before. He called the *harsa-sthāyin* rasa *ānanda-rasa*.[3]

In the feeling of *rasa*, there remain qualities of *chamatkāritva* or sudden flash of delight and *alaukika-vismaya-bodhatva*, i.e. unseen feeling of charming astonishment. Besides, *rasa* is not seen by the eyes, but is felt in the mind or heart, as a dumb man feels the taste of a thing, but cannot express it in words, says Nārada in his *Bhaktiśāstra*.

Rasa creates delight in the mind, and some say that it is delight in itself, as it purifies the mind and brings the mind in

[1]Consult here Dr. V. Raghavan's book, *Bhoja's Śṛiṅgārā Prakāśa* (2nd edition), where he has elaborately discussed on 'Bhoja's *Conception of Rasas*, and especially Bhatta Nrisiṁha's commentary on the Bhoja's *Śṛiṅgāra Prakāśa*.

[2]Consult in this respect Dr. V. Raghavan's *Bhoja's Śṛiṅgāra Prakāśa* see, pp. 439-41.

[3]vide, Dr. V. Raghavan, *Bhoja's Śṛiṅgāra Prākāśa*, pp. 442-43.



close connection with *Chit* or pure consciousness that forms the background of the mind or mental phenomena.

In the book, *Feeling and Form* (London, 1958), Prof. Susanne Langer has admitted: "Some of the Hindu critics . . . understand much better than their Western colleagues the various aspects of emotion in the theatre.... The last they call rasa." Prof. Langer has laid stress upon feeling or unity of feeling. As for example, when a dramatic play, or a musical function is performed, there the feelings of the players or artistes, the feelings of the drama or music, and the feelings of the audiences—all meet together and make the unity of feeling complete and shining. The Ālaṁkārists say that the feeling or feeling as a medium of the dramatic play or musical function is known as an emotional rapture or *rasa*. The Indian authors and critics call this feeling as *anubhūti* or *asvādana*. Bharata also admits *rasa*—'*āsvādyatvāt rasaḥ*.' Abhinavagupta has called the meaning of *kāvya* as *rasa*—'*tat kāvyārtho rasaḥ*.' *Bhāva* is generated from *rasa*, but at the same time *bhāva* helps to appreciate *rasa*. Abhinavagupta has said that *bhāva* is a kind of modification of the mind (*chittavritti*), and *bhāva* or *chittavritti* manifests as *sthāyī*, *sañchāri* and *anubhāva*. Bharata has said: '*bhāvayantīti bhāvaḥ*' and '*rasān imān yasmāt ami bhāvaḥ*.' Therefore both *rasa* and *bhāva*, are the mental properties, as mind is modified both as *rasa* and *bhāva*.

However, Bhoja has discussed, as we have said before, elaborately about the *rasa*-theory which is applied to *kāvya*, *nātya* and *saṅgīta*. The *rasas* and the *bhāvas* practically bring *dharma*, *artha*, *kāma* and *mokṣa* unto men. Among them, *dharma*, *artha* and *kāma* are phenomenal, whereas *mokṣa* is transcendental, as *mokṣa* cuts asunder the chain of delusion that binds men in the dark cave of *saṁsāra*. *Kāvya*, *nāṭya* and *saṅgīta* that create *rasas* and *bhāvas* in the minds of men and make the minds delightful and tranquil, are, therefore, the best means to reach the highest goal of human life.

In Bhoja's *Śṛiṅgāra Prakāśa*, there are mentioned the names of heroes and heroines (*nāyakas* and *nāyikās*), *dhirashanta*, *dhīralalita*, *dhīrodātta*, *dhīroddhata*, etc. in relation to the *rasas*, *shānta*, *preya*, *udātta*, *uddhata*, etc. Bhānudatta in his *Rasatarangiṇī*, has mentioned about the *bhāvas*, spiritual, mental physical i.e. *sāttvika*, *rājasika*, and *tāmasika*. He has also described

different kinds of *vibhāvas* like *uddipana, ālambana*, etc. In music, these *bhāvas* and *vibhāvas* play some role of manifesting emotive feelings in the minds of both the artistes and the listeners.

Abhinavagupta has discussed in the *Abhinavabhāratī* how the *sthāyins* or permanent moods manifest sometimes as *vibhāvas* and *vyabhichāri-bhāvas*, and it should be remembered that the *vyabhichārins* are always *paratantra*. It cannot be contended that all *bhāvas* are equally relevant to *purushārtha* or prime achievement of the human life. Dr. V. Raghavan has beautifully discussed this point of *chaturvarga*. He says: "This point in the argument of *Chaturvargopāyoga* is this: There are any number of things that man aspires for the works to get; but all these fall under the four heads of *dharma, artha, kāma* and *mokṣa*. Similarly, thought and feeling of a man, as such, cannot but be related to his activity towards *Chaturvargaprāpti*, there is a classification and grouping possible among them, according to which we arrive at a few dominant heads, under which the rest can be brought. The argument of '*Ranjanādhikya*' means this: Though there is *Āsvādyatva* in everything in poetry and drama, it is only some mental conditions that can be handled as leading themes; how can Glāni be worked at as the Rasa of a drama and who will relish it?

Panditarāja Jagannātha adopts a peculiar attitude towards this question. He raises the problem by pointing out *Bhakti* as an additional *Rasa*. As love for God, an *Anurāga*, cannot be brought under *Śānta*, since *Śānta* implies absence of any *Rāga*. He replies that all *Rati* excepts the *Rati* between man and woman is only a *Bhāva* and can never become a *Rasa*. If it is argued that *Bhagavad Rati* can be taken as the *Sthāyī Rati* and the *Stripum Rati* be relegated to the *Bhāva*-class, another will propose *Rati* for children as a *Sthāyīn* and a third will ask why *Jugupsā* and *Soka* cannot be put down as *Vyabhichārīns* instead of being called *Sthāyins*. The whole system of Bharata will then have to be overhauled and this is far from desirable. Bharata alone is the guide and authority to decide which *Bhāva* is *Sthāyin* and which *Vyabhichārīn*.

Dr. V. Raghavan has further discussed about *bhakti* and *mādhurya rasas*, which are considered as *pañchama-purushārtha* by the later Vaishnava philosophers. It has already been said



before that Madhusūdana Sarasvatī has accepted Divine Love or *prema* as the *pañchama-purushārtha* and this *prema* or Divine Love is like the Otherworldly Experience of the Brahman which is described as *Sat-Chit-Ananda*. These three attributes are one and the same, as an existence (*Sat*) is revealed by light or *prakāsha* (*Chit*) and when *prakāsha* or revelation comes divine delight also comes, and this delight is *Anandam*.

Dr. Raghavan further says: "It was pointed out previously how Dandin illustrated *Preyas* by two instances of devotion to God, *Bhakti*. It is natural that, in this land, this sentiment of devotion should have been soon accepted as a *Rasa*. But Abhinava and others proposed to bring it under *Śānta*. *Śānta* is the *Rasa* relating to the final *Puruṣārtha, Mokṣa;* and many are the paths leading to *Mokṣa*. The three paths of *Bhakti, Karman* and *Jñāna* are well known. It may be that *Bhakti* is in some cases an *Anga* of the *Śānta*, developed on lines of *Jñāna*, but the advocates of *Bhakti* held it to be supreme by itself. They made *Jñāna* and *Karman* its aids; the release, *Mokṣa*, everything which the *Jñānin* wanted, the *Bhakta* did not favour. He wanted that he should permanently be loving God.

Just as *Vira Rasa* has the four varieties, Dāna etc., this *Bhakti* also has the varieties of *Madhura* or *Śriṅgāra* or *Ujjvala*, i.e. love as in the case of the Gopis towards Krishna, *Sākhya* as in the case of Arjuna, *Vātsalya* as in the case of Devakī, Yasodā. Vāsudeva and Nanda, *Dāsya* or servitude as in the case of other devotees. The elaboration of *Bhakti Rasa* on these lines is the special contribution of the rhetoricians of Bengal who followed the school of Chaitanya. Rūpa Gosvamin's two works, the *Bhaktirasamritasindhu* and the *Ujjvalanīlamanī* deal with this *Bhakti Rasa* at very great length. Dr. Abhayakumar Guha has dealt with this subject in an article on the Rasa Cult in the *Chaitanyacharitramrita* in the Asutosh Mukerjee Silver Jubilee Volumes (III) and Dr. S.K. De's complete account of the *Bhakti-Rasa-Śāstra* of Bengal Vaisnavism' in the *IHQ* (VIII) for 1932, removes the need for any further contribution on this subject.

These Vaisnava Ālamkarikas accept the eight Rasas of Bharata; accept the Śānta; accept the Vātsalya; accept the '*Sneha-prakritih Preyān*' or the '*Ārdratā-sthāyikah Snehah*' as Sākhya and add only one absolutely new *Rasa*-concept, namely *Dāsya*. Thus they speak of twelve Rasas, but they give a new orientation to

the whole scheme, wherein lies the speciality of their school. The old *Sriṅgāra* becomes the chief *Rasa*; it is *Rati* for their God; it is also called *Madhura* and *Ujjvala*. Along with this *Madhura*, there are four others which are primary; they are *Śānta, Dāsya, Sākhya* and *Vātsalya*. These five are called the five *Mukhya Bhakti-Rasas*. The rest, the seven (*Hāsya, Adbhuta, Vīra, Karunā, Bibhatsa, Bhayānaka* and *Raudra)*, are secondary, the *Gauna Bhakti Rasas*. The primary *Bhakti Rasas* numbering five are the five forms of *Bhakti;* the seven secondary *Rasas* are more or less *Vyabhichārīns* for the five primary *Rasas*, for they are *Rasas* only when they involve *Krishna-rati*." Now, in all fine arts, music, architecture, sculpture and painting, emotional sentiments and moods create an attitude (*avasthā* or state) in the minds of the artistes and listeners, which brings the effulgent light of *mokṣa* in the form of eternal enjoyment or *ānanda* and this *ānandā* is the real value of all arts, and the intuitive artistes admit that music is the surest and direct medium through which that *mokṣa* or emancipation from the bondage of ignorance comes.

*Definition of Beauty*

In the *Shishupālabadha*, the poet Māgha has defined beauty which is pleasing or *ramaṇīyatā*, and *ramaṇīyatā* is known as beautiful, which assumes at every moment some new aspect to the mind of the experiencer: '*kṣaṇe kṣaṇe yannavatā tadeva rūpa-samaniyatāyāḥ*'

The poet Kālidasa has also defined beauty as *ramaṇīyatva*. *Ramaṇīyatā* is generally known as *saundarya* or beauty as well as a *rasa* or emotional sentiment, as has been said before. Though *rasa* is defined by Bharata as that which is tasted or relished, but yet in its truest sense, *rasa* is a non-sensuous experience, which cannot be explained by thought and speech, but can only be felt. It is the feeling of the Divine Bliss of the Brahman or Atman always in the fulness of the being in consciousness. Prof. A.C. Shastri has described *rasa* as the basis of the feeling of beauty. "Whatever is beautiful, is so because it is rooted in *rasa*. Abhinavagupta regards the experience of the *rasa* as akin to the experience of Divinity. Visvanath Kavirāja, the author of the *Sāhitya Darpaṇa*, agrees with Abhinavagupta on this point. Hemachandra also says: *Ānanda* arises immediately from the experience of *rasa* and this experience is like that of bliss attendant upon the



realisation of the Brahman." The *Upanishad* says: '*raso vai sah*' i.e. the Brahman is Bliss itself. And, therefore, beauty and *rasa* are synonymous.

In truth, beauty reveals itself in response to the aesthetic mind or soul. When the mind or soul is free from the touch of matter and material pleasure, beauty moves in radiant feeling which is a new and unique experience of the other-worldly pleasure. This feeling is in no sense the result of any conscious or unconscious activity; it is spontaneous, voluntary and free, and as such, it is a part and parcel of aesthetic feeling or experience. This is a feeling whose special quality is its newness, says Prof. Shāstrī.

In music, we find the contemplative compositions (*dhyāna-mantras*), composed by the intuitive poets and their colourful paintings, drawn by the ecstatic artistes. Though those *dhyānas* and pictures were beautifully composed and drawn through imaginative conception in the 15th-16th century, yet that conception was not new, but they already existed in the sphere of the Nature and it was discovered in the 15th-16th century by the imaginative artistes. Those contemplative compositions and pictures of the icons of the *rāgas* and *rāgiṇīs*, conceived as the divine *nāyakas* and *nāyikās*, evoke the divine ideas and aesthetic sentiments in the minds of the artistes and the listeners, and those ideas together with aesthetic sentiments bring absorption in the mind and create divine solace and tranquility. While defining the *jātirāgas*, Muni Bharata has described the aesthetic sentiments and moods which are evoked from those *jātirāgas*. Bharata's contention is this that the *rāgas* are not lifeless, but they are possessed of different *rasas* and *bhāvas*, so as to make all energised and emotive, who come in contact with the *rāgas*. Śārṅgadeva has also determined the definite *rasas* and *bhāvas* of different *rāgas* (*jātirāgas* and *grāmarāgas*). As for example,

(a) *Karmāravyāścha kaiśikyāḥ saṁgātah śuddha-kaiśikaḥ|*
*Veera-raudrodbhūtarasaḥ śiśire bhaumā-vallabhaḥ||*

(b) Regarding *gauḍpañchama*, it has been said,

*Bhayānake cha vibhatse vipralamtahe rase bhavet.*

In this way, Śārṅgadeva has described all the classical and sophisticated *deśī rāgas* with their respective *rāsas*, *bhāvas* and *kālas*, and from this we know that the skeletons of the *rāgas* should be infused with *rasas* and energies, so that they can reveal their emotive and lifeful forms, and make the art of music living.

*Kant on Beauty*

It has been discussed before that in his *Critique of Judgement*, Kant has spoken about art and beauty. Kant is of the opinion that aesthetic judgement as such is concerned with 'beauty.' He has made distinctions in beauty, and has said: (1) beauty may not be confused with goodness; (2) what is pleasant or agreeable may not be beautiful; (3) what is beautiful, may not entirely be useful. In fact, Kant has admitted the importance of 'form' which, he says, is the only proper criterion of beauty, because beauty is expressed through 'form.' In the last, Kant has made a distinction between the notion of beauty and that of perfectness, as beauty of art or of anything, cannot necessarily be included in the category of perfectness.

*Croce on Art and Beauty*

Prof. Croce's view of art is purely mental and, according to him, there is no such thing as an external work of art. Prof. Croce says that art or art-work is concerned with the meaning, and for the artiste there exist only images, which are the mental realities, and whatever the material the artiste uses, may be useful also for the physicist or chemist who weighs, counts, and measures it, and is indifferent to the spiritual meaning, and so value of art, according to Prof. Croce, hovers round the mind, but cannot penetrate it.

It has been said that Croce's theory of Beauty rests on the affirmation of an aesthetic activity as a special sphere of mental activity, distinct alike from the logical activity on the one hand and from the ethical activity on the other. Prof. Croce says that Beauty is not truth, and it is not goodness, but a value distinct in its nature from either. Prof. Croce in his book, *Aesthetics*, has discussed, at the outset, about Intuition and Expression, Intuition and Art, and Art and Philosophy. In *Intuition and Expression*, he has divided knowledge into two forms,



and says: "It is either *intuitive* knowledge or logical knowledge, knowledge obtained through the imagination, or knowledge obtained through the intellect, knowledge of the individual or knowledge of the relations between them; it is, in fact, productive either and images of concepts." Similarly, in *Intuition and Art*, Prof. Croce forwards: "We have frankly identified intuitive or expressive knowledge with the aesthetic or artistic fact, taking works of art as the examples of intuitive knowledge and attributing to them the characteristics of intuition, and *vice versa*." He further says that man would attain to art by objectifying not his sensations, as happens with ordinary intuition, but intuition itself. Art or art-work is expression of impressions, not expression of expression. In the discussion on *Art and Philosophy*, he has said about the two forms of knowledge, which gives value in arts. He says that two forms of knowledge in art, aesthetic and intellectual or conceptual, are indeed different, but this does not altogether amount to separation and disjunction, as of two forces each pulling in its own direction. He, therefore, affirms that the relation between intuitive knowledge of expression and intellectual knowledge of concept, is not altogether different, but is said to be one of double degree. So it is true, says Prof. Croce, that the pure or fundamental form of knowledge are two on the surface, intuition and concept—Art and Science or Philosophy, and it can be said that intuition gives us the world, the concept gives us the noumenon, the spirit.

Prof. Croce has admitted that aesthetics creates Beauty which can be considered as the supreme value, and the activities of aesthetics are possessed of two aspects, response or appeal and appreciation or evaluation. The response of beauty and value in artistic activity as well as in artistic creation depends on intuition or intuitive knowledge, whereas appreciation of beauty depends on concept or conceptual knowledge. Beauty and value are communicated by the artistes to the listeners for appreciation of beauty and value of arts, like music, sculpture, painting, etc.

While explaining what is art in the opinion of Prof. Croce, Prof. Carritt writes: "Art is vision or intuition. The artist produces an image or a dream, and those who appreciate his art, turn their eyes in the direction he has indicated, look through the loophole which he has opened, and reproduce in themselves

that image." And this reply, that art is intuition, gets both its meaning and value by all which it implicitly denies, by all that from which it distinguishes art.

Profs. Perry, Laird, Stace and others consider beauty as value, and when they judge theory of value or idea of value, they do not separate the theory or idea of beauty from it. In India, Viśvanath Chakravorty, Madhusūdan Sarasvatī, Śrīkaṇṭha, Panditarāja Jagannath and other Ālamkarists have taken *saundarya* or beauty as supreme and divine value. It has been said before that Madhusūdan Sarasvati has called the *saundarya* or beauty as the appreciation of the Brahman, because the supreme value is no other than the experience of the all-intelligence and all-consciousness and all-bliss Brahman. Prof. Carritt explains the word 'appreciation' in some different way. He says that the appreciation of beauty or value "is not a pure act of conception, nor it is a pure act of perception, nor it is a pure intuition. The remaining alternative is that beauty which is no other than value, is a combination of the concept and the percept. . . . . The concept must be fused in the percept in a special way, and disappear in it."

*Aesthetic Feeling in Music*

Aesthetic feeling, generated or expressed from music, produces sensuous form, real or imaginary, and takes place wholly in our mind, though it may not be complete till the sensuous imagery in the mental sphere has been taken the material and visible shape or form in the external world, to materially appreciate its pragmatic value. Some are of the opinion that until and unless self-expression of an artiste is communicable, it cannot properly be called a work of art. Prof. Croce has admitted it fully and Prof. Collingwood partially. Though it is true that an aesthetic expression and experience may be complete or perfect with its proper value, yet it is not to be communicated, but only when it has been communicated by accident or by purpose or will, can there be critical interpretation. Such questions of interpretation are not aesthetics. I have elaborately dealt it in the second enlarged edition of my book, *Historical Development of Indian Music* (1974), where aesthetic contents in Western as well as in Indian Music have elaborately been discussed. It should be noted that for communication of aesthetic ideas and pleasure, which



are attached with value in the field of creation or production of art, artistes are wholly responsible. The artistes are the creators or designers, and so they should be conversant with the ideas and laws of aesthetic qualities and value. The artistes should have probably the listeners in mind, however small in number, at least as soon as they begin to use a medium. It is the duty of the artistes of music, or artists of any art to create beauty and pleasure which is value, as Prof. Collingwood says that "an art aims at beauty, but does not know how it will turn out till it is achieved, or, we might say, art aims at expressing feeling, but only knows fully the nature of that feeling when it has been expressed, as the mathematician aims at solving a problem, but does not know what the solution will be. Once the expression is complete, we usually devise means to the conscious and of communication." Prof. Harold Osborne has explained this problem in his recent book, *The Art of Appreciation*, and there he says that without aesthetic experience and value arts become barren and lifeless, and so technique of arts must be adopted, but at the same time there must exist concentrated attention and intense love and sincere longing for the art.

Music is an art, and this art of music is free and meaningful, and, therefore, the artiste who designs or creates the art, must be the freest man in the world. The artiste is not less than each individual, rather is he far more. He turns his gaze neither to the society, nor to man of character, but to the human being, free and firmly rooted in his humanity. Some believe that art is utterance—hence a social function in the highest sense of the word. In the highest sense, art heightens the level and the status of the society, in which he lives and moves, and thus, he makes life and thought of each individual of the society art-loving and divine.

*Expression and Evocation of Emotion*

In spite of all these factors and problems, especially the composers and the artistes should be alert and watchful to the aspects of texture and technique and to the aesthetic value of music. Prof. Hospers says in his *Meaning and Truth in the Arts* that the merit of work of music depends not only upon its success in 'expressing' or evoking certain emotions of life, but in a 'peculiar musical quality' which is intuited by those who are

musically trained and gifted. The word, 'expressing' or 'express' has a more specific meaning, so all evocation is not to be known as 'expression'. Prof. Santayana has critically analysed the word 'expression' in his book, *The Sense of Beauty*. He suggests that 'word' expresses to us thoughts, whereas 'music' expresses to us joy and delight, but when these two parts, word and music meet together, they create and evoke sweet ideas and thoughts in the minds, and bring fruition of the creation of the art of music, which is the composite body of word and tune or melody. Prof. Reid has criticised this idea or statement Prof. Santayana in his book, *A Study in Aesthetics*, and says that Prof. Santayana has used the word 'express' in too narrow sense. Prof. Reid suggests that when an artiste of music creates and expresses music, he not only evokes material and sensuous beauty, formal beauty, and expressive or associative beauty, but he also asserts colour and sounds, tones, tunes, and harmonises together with other musical materials, which complete the form and the presentation of music. It is a fact that the highest function of music is to express musician's own inner feeling or experience as well as the value he has realized in his life, and the unison of these two inner elements really bring absolute absorption and concentrated attention in the minds of both the musician and the listeners.

To this Dr. Susanne Langer has raised a question of opposition, though in a mild form. While discussing 'Significance in Music' in her book, *Philosophy in a New Key* (1951), Dr. Langer says: "This is not to say that music is the highest, the most expressive, or the most universal art." Because, she stated: "Sound is the easiest medium to use in a purely artistic way, but to work in the safest medium is not at all the same thing as to achieve the highest aim." So Dr. Langer says, we should take warning against the fallacy of hasty generalization of assuming that 'through music we are studying all the arts, so that every insight into the nature of music is immediately applicable to painting, architecture, poetry, dance, and drama .... But it should be remembered that while explaining the supreme value and activity of the art of music, the artistes as well as the philosophers are not biased and prejudiced to ascertain the place of music higher than all other arts, but they are inclined to describe only the superb aesthetic appeal and beauty of music. But, yet Dr. Langer has admitted the pure form of music not for its fine and



artistic embellishment, but for its very essence and insight. Moreover, she is of the opinion that music arouses emotions in the listeners is a proposition, and there prevails, so to say, the preconceived idea of this fact in the minds of the demonstrators of music. But it is true that he who produces the music, is pouring out the real feelings of his own heart. Music is his avenue of self-expression and he confesses his emotions to the listeners. The most simplest principle of this truth has been forwarded by Richard Wagner so as to admit the superb expression of music. Richard Wagner has said: "What music expresses, is eternal, infinite, and ideal; it does not express the passion, love, or longing of such-and-such an individual on such-and-such an occasion, but it does express passion, love or longing in itself, and this it presents in that unlimited variety of motivations, which is the exclusive and particular characteristic of music foreign and inexpressible to any other language." So both the, music and the artistes, who are immuned and impregnated with the inner flavour of the musical art, translate their aesthetic and emotive expression and value to the listeners who are attentive to music, and thus they bring absorption unto them.

*Conclusion*

It is the Indian or Asiatic tendency in art, literature and culture to dive deep into the subject and to transcend the dust of the mundane world. Mr. Kakasu Okākurā has said that we await the flashing sword of the lightning which shall cleave the darkness of ignorance and bondage. The value of music lies in the fact of victory of life and Immortality over flesh and death. Philosopher Coleridge says in the same way, in one of his later manuscript passages: "Believe me, you must master the essence, the *natura naturans* which presupposes a bond between Nature in the higher sense and the soul of man. The rays of intellect are scattered throughout the images of Nature as we know her, and require to be focussed for us by the genius of man if we are to have them in their full splendour." "To make the external internal, internal external, to make Nature thought, and thought Nature—this is the mystery of genius in the Fine Arts."

Really what we call beauty or aesthetics, is the condensed expression of idea or thought; this is the short handhieroglyphic of truth, or the mediator in between truth and divine feeling,

between head and the heart. The sense of beauty or value is implicit in knowledge—a silent communion of the spirit with the spirit of Nature. Coleridge says that this communion of the spirit of art with the spirit of Nature is the undivided whole consciousness of the One, and this one divine consciousness is the real value of music.

Appendix I

# HEAVEN AND EARTH IN MUSIC

We have already discussed that music is both immanent and transcendent. It is immanent, because its fabric and texture are composed of gross materials like microtone, tone, essential, melody, rhythm and tempo, and it is transcendent, because it sings the song of the Absolute which is beyond time, space and causation. Time and space are the limiting adjuncts, as they make the boundless all-pervasive Divine Principle limited, and divide it into parts. Individual artistes culture art of music for their personal pleasure and enjoyment, and enjoy celestial happiness in a very limited compass, in their individual feelings of the mind. But science and philosophy of music admit that music itself is a limitless universal consciousness which saturates and inspires all the sentient and insentient beings, nay, all atoms and molecules of the universe. The ancient Greek philosophers call this boundless spiritual music as 'Music of the Sphere' or 'Harmony of the Sphere.' This transcendental or other worldly conception of music is not a myth or imagination, but the Yogis and intuitive artistes realize it, and unlock the mystery of their life.

Music evolves from the depth of the psychic Energy, known as Kundalini in Tantra philosophy. The psychic Energy, Kundalini, remains generally as an energy, coiled or concentrated and it is awakened by the Divine Stress of will-to-manifest. It manifests at first as the invisible supreme sound, known as *parā*. And it is seen to manifest in a very causal form, *pashyantī*. The word *pashyantī* connotes the idea of 'somewhat seen' or realizable material principle. It is not seen through material and mental eyes, but is seen or conceived in the intuitive eye, or in perception of the Yogis. This is the second stage of material evolution of the Kundalini or psychic Energy. Then comes the

third stage, *madhyama* on the middle principle. This middle principle brings a balance between *pashyantī*, the invisible mental *vāk* or sound and gross *vaikharī*, the visible material *vāk* or sound. In the musical tone-series, we also find the middle note or *madhyamā*. *Madhyamā* creates a balance between the two triad forms of note, *ṣaḍja-rishabha-gāndhāra* and *pañchama-nīshāda (tāra)-ṣaḍja*. We have discussed before that Pandit Somanath (early 17th century AD) has said the notes, *ṣaḍja*, *madhyamā* and *pañchama* as uncreated ones. But, from the viewpoint of strict logic, three notes, *sā-mā-pā* cannot be considered as the uncreated eternal ones, as they have origin and decay, and are, therefore, phenomenal and changing. So in what sense Pandit Somanath has called them 'uncreated' (*svayambhu*)? Now, in the series of five notes (pentatonic form) *sā-ri-gā-mā-pā*, *sā* and *pā* are the beginning and the concluding notes, and the middle or *mā* (*mādhyama*) is the balancing note. So in the pentatonic scale, Pandit Somanath has given the prominence to the notes, beginning, balancing and concluding i.e. to *pā-mā-sā* or *sā-pā-mā*. We are forwarding here only one of the various solutions of this problem. Let us remember in this connection the balancing register note (*sthānasvara*) *svarita*, from which the three *laukika* or non-Vedic notes, Sa, Ma, Pa evolved. These three notes, Sa, Ma, Pa make balance between the notes, ri, gā, in one side and dhā, ni in the other. The balancing note (or notes) is (or are) generally known as the neutral one (or ones), where meet the other notes. The neutral note (or notes) is (or are) recognised as an uncreated one (or ones).

Another solution of this problem of *sā-mā-pā* has been forwarded by Pandit Somanath (early 16th century) himself in the *Rāgavibodha*:

किं च स्वभ्वुव: स-म-पा नियत श्रुतयोऽपि कविता नु।

In the Commentary, Pandit Somanath has further said:

स्वस्मादेव भवदीति स्वभुव: स्वप्रकाशका: न तु कल्विता: । . . .
. . . ताभ्यो दता: स-प-स-मा अनुमन्द्रपङ्जानुभन्द्रपडममन्द्रपड्जमन्द्रमध्यमा:
स्वयंभुव: ।"

In fact, Pandit Somanath has given this solution by the observation of the said notes in the wires of the *veeṇā*. In the next śloka (2.32), he shows the reason of his observation:



अष्ठम्येकादश्यो सायोरुदय समापरश्वनित:
नन्गो: समा: सपसमा: स्वयंभुवो मुक्तन्त्रीदा: ।
. . . . ताभ्यो दाता: सपसमा: अनुमन्त्रङ्द:
अनुमन्द्रपंचम: मन्द्रषड्द मन्द्र मध्यमा: स्वयं भुव: ।

Besides, it is interesting to note that each of these three notes, *sā-mā-pā* are consisted of four microtonal units. As for example,

| Sa | Ri | Ga | Ma | Pa | Dha | Ni | / | Sa |
|---|---|---|---|---|---|---|---|---|
| 4 | 2 | 3 | 4 | 4 | 3 | 2 | / | 4 |

It should be remembered that the scale of the Vedic music of India was of pentatonic form, consisting of five notes, in a

*mā gā rī sā*

*ṇi* or *pa ma ga ri sa*

descending order. This pentatonic scale is also found in the musical systems of Greece, Rome, China, Japan and other countries in ancient time.

Now, let us come to our main point. The structure of music, or the structure of melody, is the phenomenal one, as it moves on the human plane, entertains the mind of the living beings, and creates aesthetic sentiments and beauty which lead us to heavenly pleasure and peace.

Heaven and earth are known as spirit and matter, or spirituality and materiality. These are the two extreme points, one of which shows light of wisdom and freedom and, the other drags men to the den of delusion. While explaining spirit and matter in the book, *Self-knowledge*, Swāmi Abhedānanda similarly says that spirit is the subject and matter is the object, and subject and object are the two extreme points, the neutral point of which is the Brahman-consciousness, which is the substratum of the subject and the object.[1] This substratum (*adhisthāna*) is the neutral space, though it is not the space in the proper sense, but is the maintainer and sustainer of heaven and earth.

Let us remember in this connection the 2nd aphorism of the *Brahmasūtra*: '*janmādyasya yatah*' i.e. it is the Supreme Principle, from which phenomenal appearance evolved, in which it is sustained and is destroyed. It is supported by the Upanishadic truth: '*yato vā imāni bhutāni jāyante, yena jātāni jivantī, yat prayatyabhisaṁvishanti.*' Heaven and earth are related to each

[1]This instance has also been given before in connection with the uncreated notes (*svayambhu-svarāh*).

other, and as they are related, they are not superior to the all-pervading supreme consciousness, the Brahman.

Philosophy is the extract or essence of all things, and music, being the greatest art, has its philosophy. The main function of philosophy of music is to inform us the ultimate end of music. The artistes and the musicologists love music, because it consoles the mind, softens the heavy heart, and helps to understand the value of life. Philosophy of music helps us further to understand that music is not an instrument to be handled for getting cheap pleasure of the senses, but its real aim and object are to get the unending eternal peace and happiness. The sweet and soothing vibrations of music arouse the divine energy, Kundalini which, as if, sleeps as a concentrated static consciousness in the bed of the base (*mulādhāra*) of the spinal cord, and that rousing rush of the basic energy should be directed in the proper direction, otherwise there happens a vacuum or loss of energy. If it is directed in the proper channel, it makes an ordinary man a god-man, and then and then the artistes get in touch with the supreme knowledge and value of music. We have quoted before the great sayings: '*na vidyā saṅgītāt para*' i.e. there is no superior art than music. So this sense of superiority or greatness of music should be realized first in its true perspective, and then it should be applied to the practice of art, otherwise the art of music will be stagnant and meaningless. It is our prime aim to get into the core of the meaning of the musical sound, which constitutes the material or phenomenal body of music. But there we will not halt our marching towards the ideal of music, but we must go onward towards the inner thought and meaning of the art of music, because they, in reality, constitute the spirit of music, and the spirit of music is only real. We have said that *sādhanā* of music is not a mechanical feat and exhibition of art of music; it is not the means or medium of earning only money for material prosperity and for name and fame. It is our habit to drink deep the nectar of material pleasure and prosperity, and so our intellect and intuition are overshadowed by selfish desires and motive. There our powers of discrimination and introspection should be revived first and then we should realize the importance of music-education. On the other hand, we find that the musicologists are all the time eager to devise some new methods and means with the help of intricate mathematical knowledge



and analysis for better acquisition of knowledge and understanding of intricacy of the art of music. We, undoubtedly, acknowledge and support their honest effort, search and sincere contribution to the field of music, but at the same time we ask them as to whether they try to devise the means to get rid of the mystery of human life. We know and believe that the artistes and the musicologists are the choicest sons of Devi Sarasvati, who is the presiding deity of the art of music, but it is also a problem that if we run always after the will-O-wasp of material gains of worldly pleasures, leaving aside spiritual achievement in life, our effort will be lost and fruitless. It is true that if we aspire only to make our highest and reputed place in the human society, being devoid of spirituality or spiritual feeling, our art becomes barren. All mortal men are destined to die, because this material world is not the permanent home for them. They will have to leave this place today or tomorrow. So all men should be alert in the walk of their life. Especially the worshippers of divine art must have devotion to and love for God. They must remember that practices of music and other fine arts are the means to reach the sacred temple of God. To know God, the pure consciousness, is the supreme achievement in life, and devoid of which, *sādhanās* of all arts become futile and fruitless. All prides and hankering after name and fame must, therefore, be mercilessly shunned from the mind so as to purify the mind, and the pure space of the mind should be filled up by the burning fire of longing for getting perfect peace and freedom in life. And it should be borne in mind that perfect peace and freedom are no other than Divine Light that dispels the deep darkness of nescience simultaneously with the realization of the Absolute, which is the embodiment of Existence-Consciousness-Bliss (*Sat-Chit-Ānanda*). These three heavenly attributes are one and the same, as *Sat* merges in *Chit* and *Chit* merges in *Ānanda*. *Ānanda* in the art of music is the Divine *Rasa*, and Madhusūdan Sarasvatī has said in the *Bhaktirasāmṛtasindhu* that the supreme aesthetic sentiment is *rasa* or aesthetic sentiment, and it is also known as, '*Brahmasvādasahodara*' i.e. *Rasa* is the same as a deep intuitive experience of the transcendental Brahman. The *āsvāda* or taste (of the *Brahman-rasa*) is a Divine experience, or it can be said as an *immediate awareness* of the Absolute, which knows no dividing categories of time, space and causation.

In the *Vaiṣṇava-Rasa-Śāstra*, Prīti,[1] which involves the elements of Sukha (pleasure) and Priyatā (attribute of fondness) is the highest state that can offer permanent Peace, Bliss and Blessedness.

While explaining the theology and philosophy of Bengal Vaiṣṇavism, Dr. S.K. De says that in the *Vaiṣṇava-Rasa-Śāstra*, *Prīti* or love directed towards the Bhagavat is designated by the term Prema-bhakti, and as such it is regarded as an expression of the intrinsic divine energy. This is the essential characteristic (*svarūpa-lakṣaṇa*) of *Prīti*. In theological language, the Sukha is a function of the attribute of goodness of the *Māyā-śakti*, while the *Priyatā* is an aspect of the highest Hlādinī or blissful Svarūpa-śakti of the divine being. As it springs from the inherent quality of the object of desire, the Prīti is described as natural or Svābhāvikī; and as it has no other motive but agreeableness to the pleasure of the beloved object, it is called Animitta or Akiñcana. Even Sādhana-bhakti and Bhāva-bhakti possess these characteristics because of their direct relation to Prema-bhakti; and though both these appear as means of accomplishment (Sādhanā), they should not be regarded as impermanent (*vināśvara*) or worldly (*aparamārtha*) expedients, because Bhakti, in whatever form it appears, can never be properly taken as a means but should be considered as an end in itself, being an expression of the divine attribute of blissful love. Viewed from this standpoint, it follows that, in the blissful love of the devotee, the divine being eternally realizes his own intrinsic potency of blissful love, which forms the essence of his divine self. It is thus a form of self-realization not only of the devotee, who regains his natural blissful state, but also of the divine person whose very self consists primarily of blissful love. It is, therefore, declared in the Śruti that the Prīti of his Bhakta causes a wonderful delight to the Bhagavat himself (*bhagovato'pyānanda-camatkritā tasya bhakteḥ śruyate*), by which the divine being becomes, according to the *Bhāgavata* (IX.4.63) full of infinite Prīti and entirely subservient to the Bhakta. The bliss of the Bhagavat is of two kinds, springing respectively from his Svarūpaśakti or intrinsic energy. The latter kind of bliss may again be (i) Mānasānanda or mental bliss, arising from the display of such attributes as compassion, friendliness, etc., and (ii) Aiśvaryānanda, or bliss arising from the display of such power and magnificence as his Dhāma, Parikara, Līlā, etc. The bliss caused by the Premā-bhakti or Prīti of the devotee, which entirely subjugates (*paravaśīkaroti*) and intoxicates (*mādayati*) the deity, is to be comprehended as a special expression of the divine Mānasānanda. This divine bliss cannot be likened to the bliss of the Sāṃkhya, arising from the Sattva-guṇa, for the Bhagavat is eternally untouched by the Guṇas brought into existence by the Māyā-śakti; nor is it like the Brahmānanda of the Nirviśeṣavādins, for it would then be nothing more than Svarūpānanda; nor is it like the Ānanda of the Jīva, which is only atomic; but it is the peculiar bliss of the highest Hlādinī Svarūpaśakti by which the Bhagavat himself enjoys and makes other enjoy. This divine bliss, which surpasses every other kind of bliss, being placed in the Bhakta, becomes Bhagavat-Prīti (*bhakta-vṛndeṣvevā nikṣipyamāna bhagavat-prītyakhyayā vartate*), the experience of which makes both the deity and the devotee completely engrossed in each other (*parasparāveśatvam*). Thus, a direct channel of contact is established between them but there is never complete identity and the relationship continues for ever. The process is illustrated by the analogy of the heating of the iron by the fire, in which the iron is possessed by the attributes of the fire and becomes fiery, but its character as iron remains unchanged.

(1) The appearance of Prīti operates in two different ways on the devotee: (i) it cultivates and prepares the mind (*bhakta-citta-samskriyā-viśeṣa*) by giving rise to succeedingly higher grades of the devotional feelings, and (ii) it produces various kinds of conceit or distinctive consciousness (*abhimāna-viśeṣa*), such as the conceit of being a servant, a friend or the beloved of the deity. From the first of these points of view, the successive stages in the growth of the devotional feeling are: (Rati, producing delight in the mind (*ullāssayati*), (2) Prema, causing a sense of attachment which regards the deity as one's own (*mamatayayojayati*), (3) Praṇaya, generating confidence (*viśrambhayati*), (4) Māna, producing through excess of affection, a sensitiveness which gives rise to a diversity of feelings (*priyatva-*

[1]This Prīti is the Kṛṣṇa-prīti which creates concentrative attention and brings unto Bhakta or Śadhuka absorption into Kṛṣṇa-consciousness and cuts asunder all knots of phenomenal attachments. Prīti or Premā-bhakti gives *mukti* or emancipation to the devoted Bhakta or Sādhaka.

*tisavenabhimanayati*), (5) Sneha, causing a softening and melting of the heart (*dravayati*), (6) Raga, exciting an excess of eager longing for its object of desire (*sva-viṣayam pratyabhilāṣātisayena yojayati*), (7) Anurāga, making the beloved appear ever and ever new (*pratikṣaṇam eva sva-viṣayam navapavatvenānubhavayati*), and (8) Mahābhava, maddening by the wonder of unsurpassed ecstasy (*asamordhva-camatkāreṇonmādavati*). The characteristics of these stages of Prīti have already been described by Rūpa Gosvāmin. As Jīva Gosvāmin follows this treatment without going into detailed analysis, it is not necessary for our purpose to dilate further on the subject. The Prīti also produces different kinds of conceit in the devotee; and the cause of this is the manifestation of a particular character or Svabhāva of the deity (e.g. as a Friend, Son, Lord or Beloved), inspiring a corresponding sentiment in the devotee (e.g. Friendship, Parent sentiment, Servitude or Love). The conceit may thus take various forms, but it has been classified broadly into four chief forms: (i) the conceit that one is being favoured by the deity (*Anugrāhyābhimāna*), (ii) the conceit that one is favouring the deity (*anugrāhakā bhimāna* (iii) the conceit that one is a friend of the deity (*Mitrābhimāna*) and (iv) the conceit that one is a beloved of the deity (*Priyābhimāna*). As already explained more than once above, this theory implies that the practice of Prīti in Bengal Vaiṣṇavism is based upon the distinctive consciousness of one or other of such personal relationship of an emotional character with the deity. This relationship is supersensuous in essence, but it bears similarity to those actually obtaining among men in the sensuous world. In its impersonal and transcendental character, the Prīti towards Kṛṣna may take the form of the feeling between the mother and the child, between the master and the Servant, between two friends, or between the husband and the wife.

Now the feelings of Śānta, Dāsya, Mitrya, Vatsala and Madhura described above from five basic aspects of Bhagavat-prīti, and each succeeding one of these indicates a higher stage of relization than the preceding. Sometimes they appear mixed up with one another e.g. in Yudhisthira there is a mixture of Sauhṛda-Maitrya and Dāsya, in Baladeva a mixture of Vātsalya and Sākhya-Maitrya, and in the Paṭṭa-mahiṣīs a Mixture of Dāsya and Madhura-bhāva.



The Prīti in which these distinctive feelings are absent is known as general or Sāmānya Prīti, which is of a still inferior kind. Of these different types of the devotees, however the Śānta and the Sāmānya are called Taṭastha-Bhakta, because they are devoid of Mamatā or sense of intimate personal attachment to the deity, and their feeling never progresses beyond the preliminary stage of Rati. But the remaining kinds of devotee, viz. Dāsa, Mitra, Vatsala and Kānta, who are the Parikaras of the Bhagavat, possess that Prīti which is called Mamatā-bhakti on account of the abundance of the feeling of attachment. As the two types of the Taṭastha and the Parikara devotee have for their objective the Brahma and the Bhagavat appearances of the deity respectively, the former is inferior to the latter. Generally speaking, the excellence of the deity may appear, as already indicated above, either in the form of unsurpassed Aiśvarya or in the form of unsurpassed Mādhurya. The Aiśvarya indicates power or mastery (Prabhuta), but Mādhurya means loveliness of conduct, quality, beauty, youth, sport and emotional intimacy of relationship. Ordinary experience tells us that the Aiśvarya of a person produces fear, confusion and respect, but Mādhurya is the source of love in its sweet and melting quality. The devotees naturally fall into two classes, according as they prefer to experience the divine Aiśvarya or Mādhurya. It has been already stated that everyone cannot experience all the infinite aspects of the divine principle, but that each resorts only to that aspect which suits his capacity and inclination; this is what is called Guṇopāsanā implied in the *Vedānta-sūtra* (iii, 3). Those who realize the excellent Mādhurya aspect of Kṛṣṇa, which is principally displayed in the Vṛndāvana-līlā, are superior to those who, like the Śānta and Sāmānya devotees, experience only the Aiśvarya aspect. Those who desire and cultivate this sweetness of personal emotional relationship with the divine being are the best type of his Parikaras. In this connexion Jīva Gosvāmīn proceeds to exemplify elaborately the excellence of the emotional attitude of the Gopa-Gopīs at Vṛndāvana, and attempts to show that all the stages of Dāsya, Maitrya, Vātsalya and Kāntatva are realized by the different sets of Kṛṣṇa's Parikaras, of whom the Gopīs experience the highest stage of Prīti by their Kānta-bhāva. This stage going up to the most intoxicating Mahābhāva, is desired even by the emancipated sages,

by all the gods and even by Lakṣmī.

The five kinds of devotional feeling mentioned above, viz. Śānta, Dāsya, Maitrya, Vātsalya and Mādhurya, are called Sthāyībhāvas in the *Rasa-śāstra*; and, as such, each of them is known as a Rati in relation to Kṛṣṇa. Through such objects and circumstances as appear to be cause (*Vibhāva*) and effect (*Anubhāva*), as well as through auxiliary feelings (*Vyabhicāribhāvas*) which have the power of strengthening them, these five Sthāyī-bhāvas are raised, like the secular (*laukika*) Rati in a Kāvya, to the corresponding states of relish, called Rasas, of the same designation; and these are similar to the states of impersonal aesthetic-relish in the secular Kāvya. These are the five primary Bhakti-rasas of devotional sentiments in the Vaiṣṇava-śāstra, sublimated from the five basic feelings, and in their totality they are called Premā-bhakti or Prīti. There are also seven other Rasas, viz. Hāsya, Karuṇa, Bhayānaka, Bībhatsa, Raudra, Vīra and Adbhūta, recognized also by the secular rhetoricians; but they are regarded as secondary (*Gauṇa*) in the *Vaiṣṇava Rasaśāstra* in relation to the five primary (*Mukhya*) Rasas mentioned above. They are called secondary, because they become devotional Rasas only when they involve Kṛṣṇa-rati, i.e. only when they have Kṛṣṇa or his Bhakta as the substantial excitant (*Ālambana-Vibhāva*), as the object and the ground of the basic feeling respectively.

Kṛṣṇadās Kavirāja has elaborately discussed about these matters in his *Ujjvalanīlmāni*. Besides, his *Chaitanya-charitāmṛta* has discussed about these things in a new and novel way.

## Appendix II

# VALUE, AESTHETIC AND PSYCHOLOGY OF MUSIC

### I

*What is Value?*

Prof. C.E. Moore (1873-1958) and even the great Greek Philosopher Plato have called 'Good' as the highest value. Prof. Moore said that 'Good' is a characteristic of things which exists independent of human desires and interests and that it is capable of being known intuitively. Prof. Nicolai Hartmann (1882-1950) sings on the same harp. Prof. Hartmann has developed a theory of value that reflected the influence of the neorealistic movement on the continent. He argues that 'values are essences,' although values have no spatio-temporal existence, they nevertheless subsist and are discovered by mind. Without these values, which are known through intuition, event would be totally lacking in significance. This intuition is, according to Kant, sense-knowledge, but, according to Indian philosophers, is super-sensible knowledge, which is 'God-intuition.'

But the first and most immediate condition, both of the origin and development of ideas and judgments of value, says Wilbur M. Urban, lies obviously in human desire and feeling, wish and volition, and ultimately in the impulses and instincts and tendencies which they presuppose. The psycho-biological definition (and ultimately foundation) of values, accordingly appear to many to be the most natural. Every assertion of value, it is immediately evident, is atleast dependent on the expriences of the effective-volitional life. It is these that not only determine the existence of values in the world, but also, in so far as they condition their existence, justify their claim to immediate validity (vide the *Intelligible World*).

In Indian philosophy, value is a prime thing, and it is consisted of the principles of *dharma*, *artha*, *kāma* and *mokṣa*, and

among these four, *mokṣa*, is the highest. But, in fact, the value of an object lies in the satisfaction of desire, or, broadly, in its fulfilment of interest. "With an objective or cosmological view of value I have as such no quarrel," says Prof. Urban. It is my own view as it is the view of perennial philosophy. For Aristotle, and even more clearly for St. Thomas, every created thing has its own good, which it seeks to realize consciously or unconsciously. "Value I shall hold," says Prof. Urban, "is part of the nature of anything. The ieda that any objects are value-free, except as a result of a wilful or purposeful abstraction is my mind an untenible conception."

We find the idea of value everywhere defined either so as to mean anything that satisfies a need or anything that evokes a feeling or pleasure. The latter, taken from the emotional side of consciousness, is the broader definition. It includes the narrower, which looks to the life of the will. In view of this double relation, to the will and the feelings, the question arises whether one of these functions can claim to be original rather than the other. The two species of valuation are certainly intimately connected psycho-genetically, so that it is often difficult to say confidently in a particular case which was prior, one-sided claims of the Voluntarist and the Emotionalist Psychologists. They have even, as we saw above, occasionally given a tinge to spiritualist metaphysics.

Prof. Windelband says that we must admit that it would be difficult to make out as good case for feeling as is made out for the will as the essence or reality. This is the more remarkable as precisely in recent psychology we notice a tendency to see in feeling, regard thought and will as derivative functions. If, in spite of this, we scarcely ever find in metaphysical circles, which affect to take the typical contents of reality from the psychic life and inner experience, the idea of seeking the primary reality in feeling, it may be that this is because in feeling we have always, and quite unmistakably, a reaction to something more fundamental.

There are certainly many emotional valuations which can be traced to the will or to needs. Hence pleasure is often defined as the satisfaction of the will, and displeasure as the dissatisfaction of the will. This is particularly clear when the volition is conscious. But even the unconscious volition, which



we generally call an impulse or craving is the origin of such feelings as hunger (as displeasure) or satiety (as pleasure). These observations have inspired the theory that all pleasure or displeasure presupposes a volition; not necessarily in the shape of a deliberate purpose, but at least in that of cravings or impulses as forms of an unconscious will. Kant has lent a certain sanction to this view when, in his *Critique of Judgment*, he has expressed the opinion that pleasure and displeasure are related to the purposiveness of their objects.

Purpose is determined by the will whether conscious or unconscious, and is, therefore, always something willed. Hence all feeling must be preceded by a volition which, according as it is satisfied or not, gives rise to the reaction, pleasure or displeasure. But against this Voluntarist theory of feeling we have, in the first place, the elementary sense-feelings, the sensations of colours, sounds, smells, tastes, etc. In their case there is often, not only no relation to any purpose of a conscious will, but none even to a craving or an unconscious impulse. The artificial hypotheses of physiological psychology about some normal state or middle state of excitation, which purport to explain sensory feelings as the realisation or non-realisation of a purpose, entirely fail; they break down before the facts of anti-purposive pleasure, which is to them an insoluble problem. We are bound to grant that there are primary feelings of a totally unintelligible nature; and, as the relation of the quality of sensations to the objective properties of the stimuli cannot possibly be deduced synthetically—that is to say, logically, so we can never understand from these qualities why they are partly characterised by feelings of pleasure and partly by feelings of displeasure.

Hence the opposite theory, the Emotionalist interpretation of the volition. Here again it is notorious that frequently our desire or aversion arises from some past pleasure or displeasure, some experience of pleasantness or unpleasantness. Hence the old question: 'How can a man will anything that he does not regard as good? And how can he will this unless he has already experienced a feeling of pleasure in it.' Generalising in this way leads to the Eudaemonistic or Utilitarian theory, that all volition springs from an experienced feeling of pleasure or displeasure. Here we have a decisive counter-instance in instincts, in which there is undoubtedly in the individual an original volition, with-

out any knowledge of pleasure acquired by experience.

At first, says Prof. Windelband, every value meant something which satisfies a need or excites a feeling of pleasure. It follows from that valuableness (naturally, both in the negative and the positive aspect) is never found in the object itself as a property. It consists in a relation to an appreciating mind, which satisfies the desires of its will or reacts in feelings of pleasure upon the stimulations of the environment. Take away will and feeling, and there is no such thing as value. Now morality is a standard of appreciation of the general mind set over the individual appreciation of the general mind set over the individual appreciation, and from this arose new values beyond the original appreciations. These also, nevertheless, when they are examined by the historian and ethnographer, show just as great diversities as individual appreciation did. Ethical and aesthetic judgments show extremely great diversity when one surveys the various peoples of the earth in succession. Here again, however, we try to set up a final standard of values; we speak of higher and lower stages of taste in different peoples and different ages. Where do we get the standard for this judgement? And where is the mind for which these ultimate criteria are the values? If it is quite inevitable to rise above the relativity in individual appreciations and the morals of various peoples to some standard of absolute values, it seems necessary to pass beyond the historical manifestations of the entire human mind to some normal consciousness, for which these values are values. There is just the same compulsion as we found in connection with the theory of knowledge. As there are objects only for a presenting and knowing mind, the object which is to form the standard of truth points to a 'consciousness in general' as to that for which it must be the object. It is just the same with value-in-itself as with the thing-in-itself. We have to seek it in order to get beyond the relativity of actual appreciations; and, since there is value only in relation to a valuing consciousness, the value-in-itself points to the same normal consciousness which haunts the theory of knowledge as the correlate of the object-in-itself. In both cases this implication is at the most a postulate, not a thing metaphysically known.

In the same way, our conviction that for human valuation there are absolute norms, beyond the empirical occasions of



their appearance, is based upon the assumption that here also we have the sovereignty of a transcendent rational order. As long as we would conceive these orders as contents of an actual higher mind, on the analogy of the relation we experience of consciousness to its objects and values, they have to be considered contents of an absolute reason—that is to say, God. These relations are in the long run based upon the fact that poetic problems themselves have something of the nature of the axiological in them, and they thus afford a transition from theoretical to practical problems. For in the theory of knowledge we deal with the truth-value of ideas, with its definition, with the question how it becomes psychically a value, and therefore, how, in what method, it is attained. In the affirmative and the negative judgement there are the same alternative elements as in the affirmations and denials of the ethical and aesthetic judgement, and thus to certain extent logical, ethical, and aesthetic appreciations are co-ordinated, and we get the three great philosophical sciences—logic, ethics, and aesthetics. That is the division of universal values which Kant has made the basis of the distribution of his critical philosophy. It proves, moreover, to be also a psychological guide, as it starts from the division of psychic states into presentation, volition, and feeling. This guarantees the completeness of the division, and the few attempts that have been made to replace it by some other systematic distribution always come to the same thing in the end. However, the relation of the theoretical world-order to the practical demands a final synthesis. It consists in the question how the orders are related to each the world of things, which exist and are recognised as existing, is related to the world of values, which ought to be, and must be, valid for the things as well as for us. This is the question of the supreme unity of the world; and if we find the solution in the idea of God, we get a final group of problems those of the philosophy of religion. Our second part must therefore be divided into three sections, and these will successively deal with ethical, aesthetic, and religious problems.

If we analyse the theory and concept of value, we find that the fundamental values are truth, goodness, and beauty, and this has been proved by Plato. The apprehension of reality, which is self truth, involves the idea of our self-realization, and the idealistic theory of value is based on the principle of self-realization.

Idealistic philosophy beginning with Plato and ending with Royce, has much about the nature of value. Besides, the idea of the Good, which is reality itself, signifies the highest value, and Plato has given us a theory of value that has been pioneer in the field of philosophy of value. Plato has introduced a new meaning into human life. But value, in ordinary sense, involves the conception of an ideal, and implies efforts for its realization.

Hegel believes that value is self-realization. To analyse the concept of self-realization by self, Hegel undustands the Absolute self, as it seeks to realize itself to be actual in and through the self-realization of the finite selves. The concept of value is, therefore, according to Hegel, involved in the self-realization of the finite spirits.

Kant thinks about value in its supreme aesthetic sense. While explaining 'Beautiful' in accordance with the critique of judgement as expounded by Immannal Kant, Prof. Richard Falckenbeng says in terms of value that the objects of the teleological and the aesthetic judgement, the purposive and art, constitute the desired intermediate field between nature and freedom. The beautiful has points of contact with the agreeable, the good, the perfect, the useful, and the true. It is distinguished from the true by the fact that it is not an object of knowledge, but of satisfaction. If we inquire further into the difference between the satisfaction in the beautiful and the satisfaction in the agreeable, in the good (in itself), and in the (good for something, as a means, or in the) useful, which latter three have this in common, that they are objects of appetition—of sensuous want, of moral will, of prudential desire—it becomes evident that the beautiful pleases though its mere representation (that is, independently of the real existence of the object), and that the delight in the beautiful is a contemplative pleasure. It is for contemplation only, not to be sensuously enjoyed nor put to practical use, and, further, its production is not a universal duty.

Now, according to quality, the beautiful is the object of a disinterested free (bound by no interest), and sportive satisfaction, so the value is. Value, in fact, knows no find of selfish interest, but it is free and it can be known as the sportive satisfaction and the concept of good.

Kant has further ascribed the highest value to the moral will, which he termed 'good in itself.' Kant defines the moral will as



the supreme good, nay, the *summum bonum*, which the highest good, he says, brings permanent happiness and pleasure, which know no selfish bond and motive, and the feeling of that happiness and pleasure is achieved from the culture of fine arts and expecially from music, which enters through the ears, penetrates the heart and then saturate both body and mind of the artistes and audiences. Music really brings solace, harmony, and freedom, which unfasten the fetters of false knowledge or ignorance, and when the real knowledge dispels the darkness of false knowledge, then the artistes and the intense lover of music comes face to face with god the Absolute. The Absolute in Indian sense, is the eternal solace and peace which make all men of the mundane world immortal forever and ever and that immortality is the supreme and perennial value in the life of man.

## II

*What is Aesthetics?*

We have already said before that the concept of Western aesthetic is different from that of Indian aesthetic. The Western aesthetic connotes the idea of the Beautiful, whereas the Indian aesthetic connotes the idea of *rasatattva* or *rasa-bhāva-tattva*, and in both the concepts or theories deep feeling of *ānanda* or pleasure is realized. While defining 'aesthetic,' Prof. Bernard Bosanquet says: "It was not before the latter half of the eighteenth century that the term 'Aesthetic' was adopted with the meaning now recognised, in order to designate the philosophy of the 'beautiful' as a distinct province of theoretical inquiry. But the thing existed before the name, for reflection upon beauty and upon fine art begins among Hellenic thinkers at best as the time of Socrates, if not, in a certain sense, with still earlier philosophers. If, then 'Aesthetic' means the Philosophy of the Beautiful, the History of Aesthetic must mean the History of the Philosophy of the Beautiful. . . . . by which philosophers have attempted to explain or connect together the facts that relate to beauty" (vide *History of Aesthetic*, London, 1949, p. 1).

While explaining the conception of Form, Prof. Norman Gulley says: "Thus the reason why a particular thing is beautiful is said to be that it participates in 'the beautiful itself'; it is the 'presence' of the Form which makes it beautiful." Here the non-

sensible Form was compared with the sensible Form, which was recognized by Plato as 'copies' or 'images' or the non-sensible, Form, the source of the idea of the beautiful, and this beautiful was according to Plato the aesthetic itself. In the lectures on Fine Art, Hegel uses the term Aesthetics and while explaining the 'concept of the Beautiful, as such' he says: "We called the beautiful the idea of the beautiful. This means that the beautiful itself must be grasped as Idea, in particular as Idea in a determinate form i.e. as Idea. . . . The whole thing revolves round this awakening of joy. But Kant[1] has already made an end of this reduction of beauty's effect to feeling, to the agreeable, and the pleasant, by going far beyond the feeling of the beautiful." Thus we find that Hegel includes Symbolic Architecture, Classical Architecture, Sculpture, Painting, Music and all kinds of Poetry in the category of Aesthetics. Regarding the surpassing nature or quality of the art of music, Hegel says: "What it claims as its own is the depth of a person's inner life as such, it is the art of the soul and is directly addressed to the soul."[2] In recent days, Prof. Hanslick follows the ideals of Kant and Hegel, and he says that the ***Beautiful in Music***[3] deals with the major problems of musical aesthetics: the aim of music, its intrinsic nature, the relation between music and reality, and the role of the listener."[4] So we see that all the philosophers of the West, including the philosophers of Greece considered the feeling of joy and heavenly delight as the feeling of the Beautiful, which is known as Aesthetic.

But, in the East, this idea or concept of the Beautiful or Aesthetic is quite different, as the philosophers as well as the *Alaṁkārikas* considered Aesthetic as the supersensible divine feeling, and *rasa* or emotional sentiment and mood (*bhāva*) are the medium of this feeling (*anubhūti*).

In the *Rasagaṅgādhara*, Paṇḍitarāja Jagannātha says: "*tathā chāhuhu vyaktaḥ sa tairvibhāvādyaiḥ sthāyībhāvo rasa smritaḥ*" etc. i.e. Abhinavagupta, Mammaṭa and other Alaṁkārikas says: "*Rasa* is a *sthāyībhāva*, such as *rati*, characterised by blissful consciousness (i.e. becoming the object of pure, blissful consciousness which is the ātman's real nature). . . . Jagannātha says that *rasa* is the blissful state of consciousness itself from which the covering lid (of ignorance, desire and worldly distractions) has been removed and of which the *sthāyībhāvas* like *rati* have become the object. . . . *raso vai saḥ, rasam evayam labdhā ānandi bhavati.*" So while we will define and explain something from the viewpoint of Indian aesthetics, we will also try to do it from the viewpoint of *rasa* and *bhāva*, and then will enter into the field of Western aesthetics for comparative study.

[1]vide I.C. Meredith (Oxford, 1911), ***The Critique of Aesthetic Judgement.***
[2]vide ***Hegel's Aesthetics***, I and II, translated by T.M. Knox, Oxford, 1975.
[3]vide Hegel's Idea of the Beautiful in ***Hegel's Aesthetics***, I, p. 11.
[4]vide also Knight, ***Philosophy of the Beautiful***, Pts. I-II, 1898.



Because of the enjoyment of the *vibhāvas*, *anubhāvas* and *vyabhichārabhāvas*, says Jagannātha the mind of the appreciative reader or spectator dwelling on the various *sthāyībhāvas* becomes transformed into blissful consciousness which is the nature of the ātman, just as in the case of a Yogin, his mind becomes transformed into blissful consciousness during deep meditation (*samādhi*). The enjoyment is evoked or called into play i.e. *unmiṣita* by the sympathetic attitude of the appreciative reader or spectator. The transformation of the mind into blissful consciousness, which is the real nature of the ātman, amounts to the identification of the mind with blissful tranquil consciousness (*tanmayībhāvanā*).

Now this blissful state of consciousness is a property of the mind. Really speaking *kāvyānanda* is not identical with *brahmānanda* or *brahmasvāda*, because it is produced by the *laukikasāmagri*, such as the contemplation of the *vibhāvas*, *anubhāvas* and *vyabhichārabhāvas*, as described in a poem or exhibited in a poem or exhibited in drama, and so it is essentially *laukika* (natural). But still it is *alaukika* (unnatural) in the sense that it is not comparable to any of the enjoyments of the world. At the time of experiencing worldly enjoyments, the *ātman* enters into contact with the mind so that *laukikānanda* or natural (phenomenal) enjoyment of bliss is *śuddhachaitanyasvarūpa*. But *kāvyānanda* or *rasacharvanajanyānanda* is *śuddha-chaitanyarūpa* i.e. at the time of experiencing *rasasvāda* the *chaittavritti* or modification of the mind itself becomes transformed into the bliss of pure consciousness. Paṇḍitarāja Jagannātha sums up the view of Abhinavagupta and his followers on *rasa*-realization.

Jagannātha says that according to Abhinavagupta and Mammaṭa, *rasa* is a *sthāyībhāva* such as *rati*, characterised by blissful consciousness, the real nature of the *ātman*, but, says Jagannātha,

really speaking the view of Abhinavagupta and Mammaṭa, ought to be stated as follows: *rasa* is the blissful consciousness itself from which the covering lid (of ignorance, worldly desires and distractions) is removed and of which the *sthāyībhāvas* like *rati* have become the object.[1]

Now let us discuss, in short, the accomplishment of fulfilment of *rasa* (*rasa-niṣpatti*) as explained by Bharata, Mammaṭa, Viśvanāth and other *Alaṁkārikas*. We have already discussed about it before, but yet to do some comparative analysis we can say about *rasa-niṣpatti:*

(a) Bharata says:
*'Vibhāvānubhāva-vyabhichārisaṁyogād rasa-niṣpatti.'*

(b) Viśvanātha says:
*'Vibhāvenānubhāvena vyaktaḥ sañchārināṭatha,*
*Rasatāmeti ratyādhiḥ sthāyībhāvaḥ sachetasām.'*

(c) Mammaṭa says:
*'Tatra rasasvarupamāha-kāraṇānyatha kāryāni*
*sahakāriṇi yāni cha,*
*Ratyādeḥ sthāyīno loke tāni*
*chennātya kāvyayoḥ*
*Vibhāva annubhāvastat kthyate*
*vyabhichāriṇaḥ,*
*Vyaktaḥ sa tairvibhādyaiḥ,*
*sthāyī bhāvo rasaḥ smṛtaḥ.*

(d) Further Viśvanātha says:
*'Sattvotdrekādathakhaṇḍa-sva-*
*prakāśānanda-chinmayaḥ,*
*Vedyāntarasparśasunyo*
*brahmāsvāta-sahodaraḥ.'*

Abhinavagupta similarly says: "*Loke pramadādibhiḥ. . . . vibhāvavādi-jivitāvadhih pānakarasanyāyena charvyamānaḥ pura iva parisphuran, hṛdayamiva praviśan sarvāngīnamiva āliṅgaṃ, anyat sarvameva toroddhad brahmānandandāsvadamivānubhāvayanalaukika-chamtkārī śṛṅgārādiko rasaḥ.*'

*'Tad-grāhakaṃ cha pramāṇamna nirvikalpakam, vibhādi-parāmarśa-pradhanatvat. Nāpi savikalpakam ubhayābhāvasvarūpasya cha ubhayātmakatvamapi pūrvavat lokottaratameva jayati na tu virodhamiti.*"

[1]vide *Śāntarasa* by I.L. Masson and M.V. Patwardhana, Poona, p. 175.



Prof. Śivapada Bhattāchārya also discusses efficiently about *rasa* and its *niṣpatti*, in his *Rasagaṅgadhara and its Contribution to Poetics.*

## III

*Indian Psychology*

In the similar way, it can be said that the findings or approaches of Indian psychology and Western psychology are something different. In an article, *The Indian Approach to Psychology*, Dr. Indra Sen says: "Indian Psychology is... not a natural science concerned with the 'is' of mental life. It is also not a normative science concerned with the 'ought,' the ideal alone. It is, we might say, a science of the 'becoming' of conscious life, that of growth from the actual, 'to the possible." Whereas Western Psychology is an empirical study of *psyche* in its conscious and unconscious aspects, and Yoga is active participation in its conscious growth and self-fulfilment of the *psyche.*

Indian or Hindu psychology recognizes four states of consciousness. "To use the terminology of some of them," says Swāmi Akhilānanda in his *Hindu Psychology* (1945) "one can say that they believe in the sleeping, dreaming, awakened states, and the superconscious—*suṣupti, svapna, jāgrat* and *turīya.* The sleeping and dreaming states are included in the subconscious. So, according to Western terminology, this amounts to three states—subconscious, conscious, and superconscious. To study of the superconscious is either ignored or considered pathological by most Western psychologists. Psychology in the West is now regarded as dynamic by many outstanding psychologists. It is our opinion that Hindu (or Indian) Psychology is more dynamic, as it trains the individual mind to manifest all its latent powers . . . . Hindu psychologists are primarily interested in the study and development of the total mind rather than in the different functions considered separately . . . . Hindus have developed their psychology mainly in the course of religious unfoldment. The Western psychoanalysts—Charcots, Jenet, Freud, Adler, Jung, and others—began their research in the abnormal states of the mind."

Indian psychology was devised and developed in India as a method or means to attain the tranquil peace of the mind in the total absorption in higher consciousness or *samādhi.* It is

known to the Indologists, says Prof. D.C. Shastri, that in India there was no separate branch of learning called 'psychology.' But elements of psychological findings are to be found in Vedic, Upaniṣadic and philosophical writings. The Yoga psychology of Patañjali laid stress upon the mind, which, in a broad sense, is known as *antaḥkaraṇa* or internal organ, and this internal organ is known by four kinds of modifications, *vritti*, *manas*, *buddhi*, *chitta*, and *ahaṁkāra*. These modifications are possessed of four activities, which are again backed by consciousness or *chit*. The consciousness, in Indian psychology, occupies also different positions and possesses different nature according to different schools of Indian psychologists and philosophers. The Naiyayikas, Sankhiyans, Mimânsakas, Jains, Vedântists and Buddhists hold different opinions about consciousness. The Vedântists hold that consciousness or knowledge is divided into three states, the waking *(jāgrat)*, dreaming *(svapna)* and deep sleep (*suṣupti*) and the real *(ātman)* or non-relational pure consciousness shines above these three states, and this stateless supreme *turiya* state is the goal of all living beings.

Indian psychology admits various kinds of knowledge, normal and abnormal, and it further admits extraordinary (*alukika*) and extra-sensory (*yogaja* and *pritiva*) perceptions of knowledge. These, of course, are included now-a-days in the category of 'para-psychology.' Besides, there is the domain of 'depth-psychology,' which discloses the secret of the mysterious state of the unconsciousness where sleeps the *kuṇḍalini* (psychic energy) in the bed of the subconscious or unconscions state of the mind. Freud, Adler and Jung had explicitly explained 'depth-psychology' as a branch of psychology dealing with the depths of personality revealed through the study of the unconsciousness by several methods. This depth psychology or abnormal psychology discovers the secrets of that as is latent in the subconscious state of the mind. The discovery of the unconscious state unlocks the mysteries of life and personality and then the Yogi becomes free from the bondage of ignorance and receives the everlasting illumination of the knowledge of the *ātman*. The Indian psychology gives us, therefore, the acquaintance of different kinds of nerves, sinews and arteries and supplies us with the knowledge of sensory and motor nerves, which have elaborately been explained by Charaka and Sushruta. The knowledge of the



*nads*, and their control bring balance of the breath and the mind and keep the health sound and brings the mind in its peaceful state.

Indian psychology enunciates a definite and systematic course of mental exercises for sublimation or spiritualization of mind on psychological basis, which is practical and helpful in easy way of life, and this practical method can be considered as the experimental psychology. "The courses followed under prescribed condition," says Prof. D.C. Shāstrī, "have often led to specific results recorded by it. This is known as the practice of Yoga. This yoga is concerned entirely with mental discipline and concentration and meditation, leading to supramental state of *Samādhi*, that also leads to spiritual realization of illumination. The culture of the art of music should be accompanied by the practice and knowledge of *yoga*, because with the help of *yoga* psychology the artistes of music cannot go beyond the trap of delusion and bondage of the world. The culture of music really awaits the help of the Indian yoga psychology to get perfection and absolute peace in mundane life.

In fact, the Indian psychology was developed in India as a method or means to allow higher experience in the super-conscious state of the mind. Indian psychology studies and surveys music for its higher fulfilment in course of concentration and deep meditation, as we have said before. Besides, Indian psychology is positive and empirical science of the mind in so far as the mind is knowledge by methods of observation, experiment and analysis. Swami Abhedananda says Indian Psychology as a True Psychology, which is the science of human personality in respect of its inner growth and creative self-fulfilment. The Swami says that Yoga Psychology appears to be more metaphysical than phychological on account of its use of such concepts as the supra cons-cious, pure self or Ātman.

So, while we will study and culture the art of music, we must apply the psychological method of analysis of the mind and its functions,[1] taking music as a spiritual *sādhana* the prime aim of which is God-realization or *Isvarānubhūti*. The prime goal of Indian psychology or Yoga Psychology is both the goal of life and the path leading to that goal. A Yogi is one, said Sri

[1]Here we draw the attention of the readers to Coster's book *Yoga and Western Psychology*, pp. 232-33.

Aurobindo, who follows the spiritual path of self-discipline, or who has attained the goal of self-realization. The ultimate aim and object of Indian music are the same. So the followers of Indian music should at least follow primarily the disciplined laws and principles of Indian psychology, and then, for comparative study and knowledge, should step into the field of Western psychology for making their observation and experience sound, well-balanced and enlightened. In conclusion, it can be said that Indian psychology, Yoga Psychology or True Psychology is mainly concerned with-dive 'deep into the unfathomed ocean of the realization of the psyche or soul or *ātman*,' whereas Western psychology cannot go so deep into the mysterious problem of the psyche or *ātman*; so, in this respect, Western psychological tendency on diving is different from Indian or Hindu psychological one. Indian psychology is absolutely based on the disciplined Yoga theory and its scientific practice, and the Yoga psychology, as we have said before, is purely the investigation and culture of the immortal Soul, which is the prime object of the human beings. Prof. Geraldine Coster compares the tendencies of the Western psychology with those of the Yoga psychology in his book, *Yoga and Western Psychology* (1974). In Chapter XIV, he said that the technique by which the Yogi is trained to a continuous identification of the consciousness with the self, a sustained self-awareness, is in many respects, unsuited to Western temperaments and Western conditions of life. Yet the goal is a worthy one.[1]

Music, and especially Indian music, is a means to reach the prime goal, realization of the *ātman*, which is the be-all and end-all of men, and the culture of Indian music is fruitful with this meaningful quest for eternal truth that lies in the art of music. The art of music must, therefore, be considered as a divine aesthetic itself. The Beautiful of the Western aesthetics can be taken as no other than *sundaram* of the triad form of *satya-śiva-sundaram* of the *'Śiva-Natarāja,'* who is the embodiment of the eternal Peace and Happiness and *Ānandam* of *sat-chit-ānanda* aspects of the Brahman, the Cause and Ground of the world-appearance.

[1]vide (a) Kenghe: *Yoga and Depth-Psychology and Para-Psychology*, (b) L.P. Sachdeva: *Yoga and Depth-Psychology*.

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